

SONY

13"

18"

excellent color fidelity

Trinitron color TV

SONY ELECTRONICS CORP. NEW YORK, N.Y.

THE JERUSALEM
POST
MAGAZINE

Friday, August 11, 1978

Jet setters



هكذا ملأنا الليل



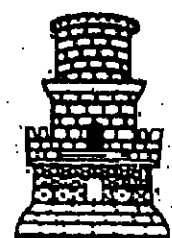
OUR ROOF PROTECTS YOU AGAINST MUCH MORE THAN THE ELEMENTS.

Your home and your possessions.
Just about the most precious things you have.
Small wonder you want to protect them in the best way you can.
But doing it properly can keep you awake nights.
Stop worrying and rely on Migdal-Binyan.
Because as usual, we've thought about you.
Here's the result —

גג לבית

The plan that's an all-covering insurance roof over your home.
With lots of additional features and benefits.
Accommodating itself to you personally,
and the needs of modern home life.
This way, your home and your possessions get more security.
More protection.
And you, your restful nights.

Ask your Migdal-Binyan agent for the new **GA'G LABAYIT** booklet



MIGDAL-BINYAN
Israel's leading insurance people.



Cover photo: Zvi Reger.

In this issue:

Page	Page	Page
Mikhail Agursky sees in the current Soviet trials the seeds of a revival of the notorious blood libel. 4	The Book Section reviews: Olga Ivinskaya's memoir of her years with Boris Pasternak; Simone Signoret's autobiography; three more volumes of Chaim Weizmann's letters and papers; another Chaim's alias of Jewish history; a study of the war correspondent's role; the story of some notorious bunk failures. 12	The Art Page: (1) Goldfine sees the Art and Society exhibition at the Tel Aviv Museum; Meir Rommen and Ephraim Harris go to some shows in Jerusalem and Haifa. 17
H. Daniel Wall hears the complaints of Dimona architect Michael Kaplan about the stranglehold of Tel Aviv and Jerusalem firms. 6	Rochelle Fursberg bears the views of U.S. Intellectual Midge Decker on a diversity of subjects. 16	Martha Meisels bolts the final lock on the front door. 18
Joseph Margenstern tells the export success story of the Alliance Free company. 9		The Weekend Dry Bones. 19
Zvi Reger photographs the new female breed of aircraft technicians on the job. 10	Thirty years ago in The Post. 18	In the Poster Pulout: Yohanan Boehm on the Jewish Music Congress (D); Mendel Kobanaky on Joseph Buloff's Yiddish performance (E); TV-radio schedules (F-G) and highlights (H); Ephraim Nishon also visits the Art and Society exhibition (I); Haim Shapiro eats out and cooks at home (J). 19

עוֹר וְקוֹרֶה ALIYAH & ABSORPTION INFORMATION COLUMN קוֹרֶה

Successful absorption is a key to increased aliyah. The Ministry of Immigrant Absorption and the Jewish Agency are presenting this column as part of a series of articles designed to provide olim with information in various fields, practical advice, reports on changes in regulations, employment and housing opportunities, and stories of olim now absorbed. It is obvious that the column will not be aimed at the same reader each time.

The column is written by a staff of freelance writers, most of them olim. The views they hold are their own.

We are hoping that enough interest in this effort will be generated to encourage reader response, which will allow us to tailor the content to demand.

It is not our intention to receive and reply to specific complaints of olim, but we will select problems encountered as subjects for future articles.

BILLS — AND HOW PAY THEM PART I

Paying your bills in Israel is much like paying your bills anywhere else in the world: YOU WON'T LIKE IT. Once you arrive in the promised land, the aggravations and worries brought on by wrong charges and late payments do not change. If you were an inveterate late-payer of bills before you came on aliyah, you probably won't be any different here. And if you liked to read — and were able to understand — all the fine print and calculations on your bills back home, you will probably derive just as much pleasure and satisfaction out of doing the same here.

For better or for worse, computerized billing is now a fact of life in Israel, complete with a few typically Israeli twists to the usual "do not fold, spindle or mutilate" syndrome. As everywhere else, computers in Israel are only as accurate as the people who program them, so mistakes do happen. But, whereas in many other countries a consumer's complaints are often handled by the self-same computer

responsible for the foul-ups, this degree of "sophistication" has not yet been reached in Israel and there are still plenty of flesh-and-blood *p'tulin* (clerks) who can be talked to and argued with. Remember, Israel is still a country that values the "personal approach" — which is a nice way of saying that if you want to get something done, don't rely on telephone calls or letters. March down to the appropriate office and meet the opposition face-to-face. Although every office has its rules and regulations, a well-reasoned, forceful argument — plus some charm and old-fashioned *mazel* — has a way of bending (fortunately or not) the most stubborn clerk in cases where the electronic brains of a computer may long before have switched off or else blown a fuse. Of course, there are those who might argue just the reverse, but the service industry in this country won't hear of it.

The bills most people have in common are those for basic utilities — water, electricity, gas

and telephone. Following is a brief discussion of how these are calculated and how they should best be paid. (Telephones will be the subject of a future article).

WATER — Water is closely controlled nationally by the National Water Carrier Corporation and distributed locally by the municipalities. The flow of water to each private dwelling is measured by a meter usually placed just outside the building for easy reading by the water department inspectors and bills based on bi-monthly readings are mailed to the consumer or delivered directly to his home. Although the bills are for two-month periods, they may (and usually do) arrive long after that period has passed. The bill for January-February may arrive in May, the bill for March-April in July, etc. Obviously, this does not make any difference since you will still be receiving your full complement of six bills per year. The only time to be careful is when you are taking over an apartment. Arrange to keep in touch with the previous occupant so that you can be sure he will be around to pay the late-arriving bills, or else contact the water department and have a reading done on the day you move in and have your own bills start from that date.

The water bill itself is based on a three-tariff system. The first sixteen cubic meters of water are charged at one rate, the next sixteen at a more expensive rate, and a third more expensive rate for amounts exceeding 32 cubic meters. In the case of a household with more than four people, six extra cubic meters of water are allowed at the cheapest rate for each person after the fourth. To obtain this rate, a special form must be filled out at the water department.

In apartment buildings where water is also used in common with other tenants (for car washing, watering the garden, cleaning the stairwell, etc.), this amount is divided equally among all the consumers in the building under the heading *Hafesh*. There is also a "sewage fee" (*Agrat Binyon*) added to each bill amounting to 50 agorot on every cubic meter of water.

Bills for water consumption are payable within two weeks of receipt and no reminders are sent. Due to the possibility of late

delivery or the chance that the consumer is away, a certain period of grace is usually allowed. However, the water can be shut off if no payment is received after two weeks. Following settlement of the outstanding bill plus a re-connecting fee of IL50, the law states that the water service must be restored within 24 hours.

Water bills can be paid at all bank branches or at the offices of the water department. Payment of one bill is no guarantee that a previous bill has been settled and it is therefore advisable that your stamped receipt be safely filed away for at least one year.

ELECTRICITY — Electricity in Israel is the responsibility of the Israel Electric Company (*Hevrat HaHashmal*). Like the water department, it provides a meter for each private dwelling and sends out inspectors to take readings on a bi-monthly basis. Bills are either mailed or delivered to each home once every two months and three weeks are allowed for payment. After that date, interest is added at the rate of 22 per cent per annum and a collection fee is charged. Unlike the water department, however, the electric company does send out warning notices (at least three) and only in extreme cases will it disconnect the power supply. To make payment easier, the company suggests that you authorize your bank to make regular payments for you by having them deducted from your account. This procedure is known as *Hora'at Keva* (many other utilities, mortgage banks, health funds, etc. have introduced the *Hora'at Keva* system).

Charges for electricity are based on kilowatt-hours. The tariff for private dwellings is based on the number of rooms with the cost per kilowatt-hour rising with the size of the dwelling. Added to the charge per kilowatt-hour is a fixed user's fee, a defense tax and a value added tax — these last two adding about 20% to the total of your bill. When moving into a new home, remember to have your meter read so that you do not end up paying for electricity used by the previous resident.

GAS — Unlike the preceding two, gas is not a publicly-owned utility in Israel. There are four major companies providing gas to the

private consumer — Amirgas, Pazgas, Petrogas and Supergas. Their prices and services are all similar, including the sale, installation and servicing of gas appliances as well as providing gas in *balloons* (cylinders).

If you are moving into an apartment building that has a single common gas system, you can simply ask to be hooked up to it and the amount of gas you use will be metered. You will then receive a bill every two months from the gas company that supplies your building. In some places, each individual apartment has its own gas supply (usually two small *balloons* located somewhere outside the building). When one *balloon* is empty, you yourself have to order a replacement and pay for it. When it is delivered (August 1978 price + IL95) in these cases, you can choose from whichever company you think will supply the best service. Some disadvantages of the small *balloons* include having to worry about ordering replacements and the possibility — admittedly rare — that someone will make off with one of your cylinders (which at today's prices cost about IL400 each to replace). If you are moving into a new home and want to have gas provided, you will have to make a deposit to the gas company for the equipment they install, but as a new immigrant you are entitled to an exemption on a portion of the taxes on these items. If you are buying a second-hand apartment, the previous owner will probably ask to be reimbursed for the deposit he had to make on the equipment. In such cases, you are usually better off just paying him rather than trying to utilize your meager immigrant privileges by having new equipment installed.

Gas bills can be paid at your bank or at the offices of the gas companies. Because they are private companies and there is some competition, you can usually get away with longer delays in payment of gas bills than with other utilities, but of course we would not recommend that you fool with the fuel that cooks your food. Cooking with electricity is prohibitively expensive in this country and firewood extremely scarce. (H.A.) Part II will deal with *Amnata*, *Agrat Hetelevisia* and *Mas Rachoosh*.

SEVERAL OBSERVERS have compared the trials of Anatoly Shcharansky and other Soviet Jewish dissidents to the Dreyfus case. That comparison has some merit. But in fact the current persecution of Jews in the Soviet Union is rooted far back in Russian history, and has its closest parallels in the infamous blood libel cases that periodically recur in Russia.

The Soviets are not accusing Jewish dissidents of ritual murder — not yet. But historically, a segment of the Russian people has proved itself so obsessed with the Jews and the blood libel infamy has proved so persistent, that it would not be surprising to hear of the ritual murder charge or something akin to it re-surfacing.

The blood libel indeed could surface again if it were thought to have political value. For it has been used for political ends before.

The most famous instance in modern times of the political blood libel is the case of Mendel Beilis — although even that extraordinary trial has hardly had the attention it deserves. Bernard Malamud, of course, won the Pulitzer Prize in 1966 for his fictionalized account of the case. But *The Fixer* seems set in the Middle Ages, rather than in 1913. Maurice Samuel also published a book in 1966 about the case; in that book, called *Blood Accusation*, he complains:

"Looking back across half a century, my generation wonders why the Beilis case has fallen into near oblivion. Every educated person has heard of the Dreyfus case, and many have at least a notion of what it was about. Of a dozen educated persons below the age of 50, one or two will respond to the name Beilis and then with: 'Some sort of trial, wasn't it?'"

SAMUEL acknowledges that to a great degree the Beilis case was forgotten in the shuffle of World War I, which followed hard on its heels. But he believes another matter mitigating against notoriety of the case was its vast improbability. A murder charge had been fabricated against Mendel Beilis (fabricated so poorly that it didn't stand up in court) solely as the result of a political conspiracy against Russian Jewry. Samuel maintains that this conspiracy was fragile because everyone involved in it was a conscious falsifier.

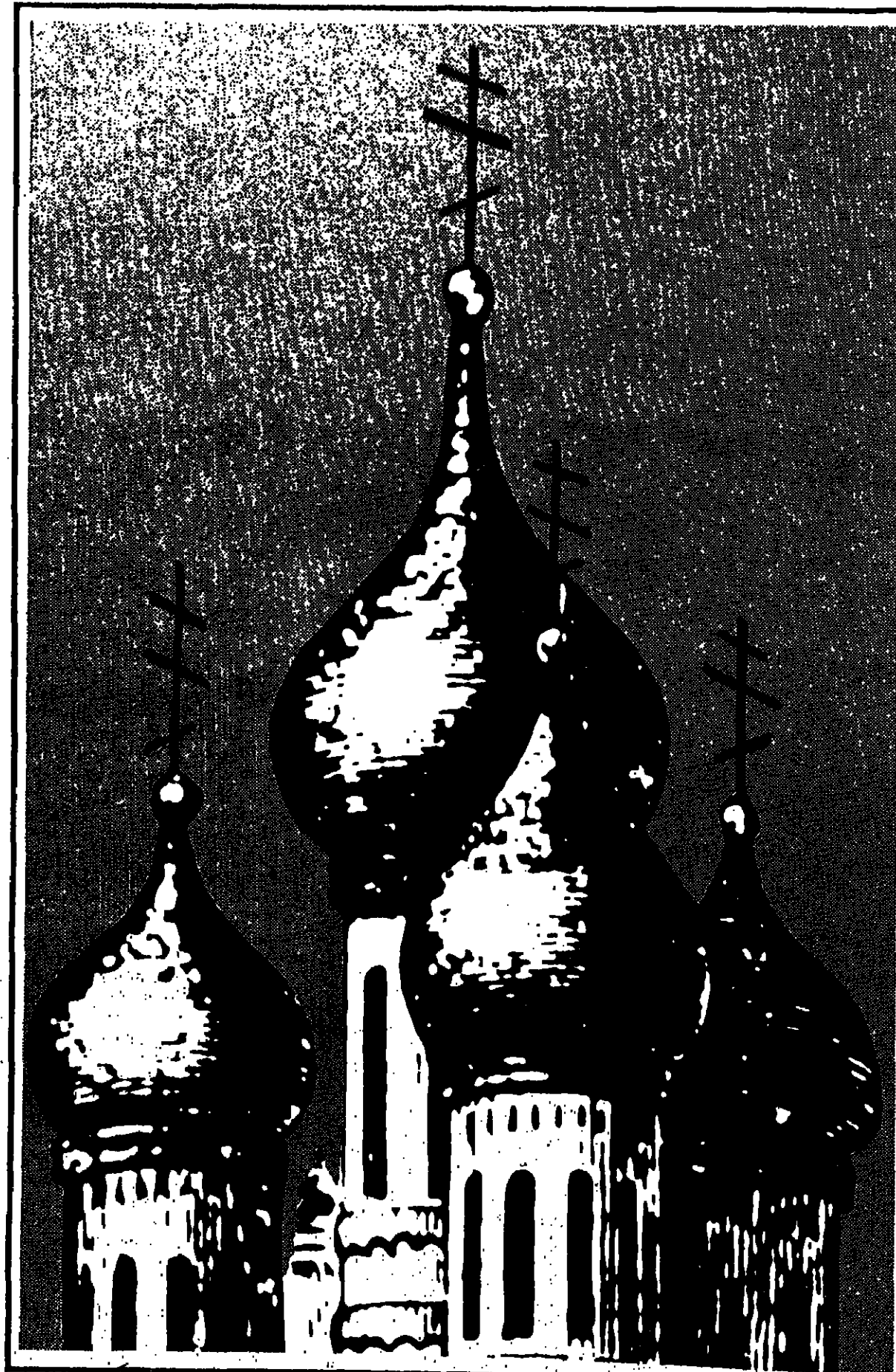
But Prof. Hans Rogger of the University of California has a somewhat different view. Writing in the *Slavic Review* in 1966, Rogger argues that there was indeed a conspiracy, but that the conspirators sincerely believed in the blood libel. Rogger has an interesting term for these conspirators; he calls them "honest maniacs."

"It was the search for a principle," Rogger writes, "for a common belief which would rally and bind together the disheartened forces of unthinking monarchism. They had little hope of the future, no confident, comprehensive view of the world and history..."

"Lacking a monarch who could have embodied the autocratic principle with vigour, and infectious conviction, they had only anti-Semitism and the notion of universal evil, with the Jews as its carriers, to make sense of a world which was escaping their control and their intellectual grasp. To give visible proof that ritual murder had been committed would confirm such a vision, give it body and reality. The very monstrosity of the fiction made it particularly appropriate to such a

The libel that will not die

The Soviets are not accusing Jewish dissidents of ritual murder — at least not yet. But that charge has a long history in Russia, has been used for political ends before, and conceivably could arise again. Former dissident MIKHAIL AGURSKY traces the history of the infamous blood libel.



purpose, for the degree of acceptance would be a test of degree to which a myth served to inspire, to test and to cement loyalty to the creator, fictions and of the myth."

THE CONSPIRATORS fell on Jew "to make sense of a world which was escaping their control and their intellectual grasp; there not a similar motivation: the Soviet crackdown on Jew activists in the face of continuing demands for human rights and emigration? Indeed yes.

Is calling the act of hanging a banner from a balcony "malicious hooliganism" punishing that act with hard labour and exile any less rational than the fiction of blood libel? Indeed no.

In fact, in the Soviet comedy one who demands the right emigrate is guilty of the heinous offence, for he denies success of the Soviet social experiment. He stands at the very heart of the ideology. Such a man almost the secular equivalent of a spilling innocent Christian blood for evil Jewish purposes.

The comparison is not as far-fetched as it may seem, and imagery is not out of order. An obsession with the blood accusation has been so pervasive in Russian history as to suggest a but persistent racial memory has never been long out of minds and courtrooms of the Russian people, so much so that feels that it is inevitable that will appear yet again.

As an example of the astounding grip this myth has, we need only at one of the scores of libel cases: the unending history of the infant Gabriel Gavdel.

The immortal legend began in 1890, in the small Polish town of Zabudov, near Grodno, an area later to fall under Russian control; in the 18th century it was claimed that the child's parents were of the Russian Orthodox faith, but this is doubtful.

In any event, the story says, little Gabriel Gavdel's mother found him at home one day when he went to take food to her husband who was working in the field. While she was gone, the village, a Jew named Tachnitsky, snatched up the boy and took him to his own house. There he and other Jews allegedly tortured the infant, crucified him, drained his blood, and finally threw his corpse into a field.

What happened to Tachnitsky the other Jews is not clear, what happened to the corpse of the infant is of great importance. It was allegedly found some 30 years later, in a miraculous state of preservation. The remains were transferred to the monastery at Slutsk, near Zabudov. The Metropolitan of Kiev then gave the clergy of Slutsk permission to venerate the remains as those of a "local saint."

The revered bones of the child were brought up as supporting evidence in numerous blood libel cases which were to come later in the area, notably the Grodno case of 1817 and the Vilna case, which ran from 1823 to the 1830s. The latter was so controversial that the matter was brought to the floor of the Russian Senate. Czar Nicholas eventually decided that no more blood libel cases should ever be tried. That, however, did not survive Czar's death.

The Vilna case ended with 12 Jewish defendants being found not guilty. In reaction to that verdict, local clergy petitioned the church hierarchy for canonization of the infant Gabriel.

as a full-fledged saint, and not just a local saint. Officials upheld the infant's ritual murder by Jews and the remarkable preservation of his corpse, but canonization was not forthcoming.

THE INFANT GABRIEL would be brought up again in the blood libel case at Saratov in 1852, and would be mentioned numerous times in various anti-Jewish books and periodicals throughout the 19th and early 20th centuries. And the baby was featured prominently again in the Beilis trial. This time the Gabriel story served as one of the main historical arguments for the prosecution. And — history having a tendency to repeat itself — when Mendel Beilis was acquitted on a technicality, the Russian Radical Right began pressing once more for canonization of the infant.

This time, on April 20, 1915, the Holy Synod of the Russian Orthodox Church officially canonized the martyr Gavriel as a Russian saint. The ceremony was held in Slutsk, with the participation of three bishops.

WITH THE APPROACH of the German armies in August, 1915, the sanctified remains of the infant Gabriel, or at least part of them, were removed from the monastery at Slutsk. Newspapers reported that the Archbishop of Grodno had taken the bones to the famous Cathedral of St. Basil in Moscow. The superior of this church was the notorious Ioann Vostorgov, one of the leaders of the anti-Semitic Black Hundreds organization.

Vostorgov accepted the relics and arranged a special service in honour of Gabriel. Two prayers approved by the Holy Synod specifically mentioned Jews as ritual murderers.

Still, Gabriel's little bones were not to find their rest. Came the Revolution and the shoe was suddenly on the other foot. In November, 1919, the new superior of St. Basil's (Vostorgov had been executed) and his assistant were arrested on charges of being purveyors of anti-Semitism. The legitimacy of Gabriel as a saint actually became an issue in the trial. The result of this bizarre business was that the two priests, along with other attendants at the church, were given varying jail sentences (all were released in the general amnesty of the second anniversary of the Revolution) and the bones of little Gabriel were disposed of.

One would like to think that with the casting out of Gabriel's bones there was a concurrent casting out of the blood libel. Alas, such was not the case.

Only three years later the matter flared up again — this time right on Red Square, only a few hundred metres from St. Basil's Cathedral.

Just a few days before Pesach, an old Jewish beggar named Gindin was discovered trudging through the square with a charge of ritual murder, but that the defendant had got off because Jews had bribed the jury. Officially, the government was frowning on such stories. But among the populace, the blood libel obsession would not die. A few more examples show not only how persistent the fantasy was, but how widespread.

□ In 1929 a priest from the village of Gavrilovka in the Ukraine complained that his son had been ritually murdered by Jews. Witnesses to the murder were found. But then the boy himself was found; he had run off to Baku.

□ After World War II, a pogrom broke out in Kielce, Poland, following rumours that a Christian child had been murdered for Pesach. Several dozen Jewish survivors of the death camps were killed. At least one writer, Mikhail Chelmsky, argues that the pogrom was inspired by the Soviet secret police for several reasons, including an attempt to discredit Polish anti-Soviet resistance. Whatever the reason, the case shows the blood accusation was current among the Poles.

□ In 1961, in the Moslem town of Buinaksk, in Soviet Dagestan near the Caspian Sea, a newspaper article decried the Jewish religion, listing among its reasons the use of "Moslem blood" in Pesach wine. Such accusations had emerged in this area back in the 1920s as well.

□ In September, 1961, in the Uzbek town of Margelan, a Bukharian Jewess named Mazol Yousupov and her 90-year-old father were arrested for the ritual murder of a two-year-old child. The charge was dropped three weeks later when the child was found in a neighbouring village.

□ The following year in Tashkent, a Jewish woman named Abigail was accused of drawing blood from a child's ear for "Passover purposes." A member of the local Soviet demanded the expulsion of the 60,000 Jews from the city. The child eventually revealed that she had slipped and cut her ear.

□ In 1962, a Jewish dentist in Tskhaltubo, Georgia, was accused of drawing blood from the neck of a six-year-old boy and selling it to a synagogue. Police finally cleared the dentist, one Nikolai Bomze, after he had been imprisoned for some time, but he was ordered to leave Georgia for his own safety.

□ In 1963, rumours swept Vilna that a six-year-old girl had been kidnapped and murdered by Jews. The corpse was eventually found and it was proved she had been raped and killed by a Lithuanian student, who later committed suicide.

THE CHARGE lives on, much in the same way that the infant Gabriel is still venerated as a legitimate saint. Indeed, an appeal was issued to the Holy Synod of the Russian Orthodox Church as recently as 1974, asking that Gabriel's canonization be reconsidered, since it had come about under pressure of the old Radical Right following the Beilis trial. The Holy Synod has never responded and the martyr by ritual murder lives on.

Will the Soviets some day pick up the blood libel as part of their anti-Jewish campaign? Why not? If it is possible to use the idea of a world Jewish conspiracy, if it is possible to claim that Rappaport and Eichmann were Jewish agents, if it is possible to claim that Zionism is racism, why not take advantage of the time-tested, ever-popular blood libel?

Though not for long. In June 1928, a high school teacher gained notoriety for telling her pupils that the Beilis case had proved the

suspicious sack over his shoulder. Passersby demanded to know what was in the bag. The old Jew either stumbled or was pushed to the pavement. The corpse of a child rolled out of the sack and the cry went up: "Passover! Ritual Murder!" The small crowd rapidly turned into a huge mob.

Across the way in the Kremlin, Lenin was informed of the incident, and determined to prevent a riot, he dispatched squads of police with orders that the matter be cleared up immediately.

It turned out that Gindin eked out a living by burying Jewish orphans. The orphanage which employed him was checked out, Gindin was cleared of any charges (and indeed was eventually given a state pension), *Pravda* and *Izvestia* editorialized with revolutionary fervour against blood libels, and the Jews began to breathe easily.

Though not for long. In June 1928, a high school teacher gained notoriety for telling her pupils that the Beilis case had proved the

charge of ritual murder, but that the defendant had got off because Jews had bribed the jury. Officially, the government was frowning on such stories. But among the populace, the blood libel obsession would not die. A few more examples show not only how persistent the fantasy was, but how widespread.

□ In 1929 a priest from the village of Gavrilovka in the Ukraine complained that his son had been ritually murdered by Jews. Witnesses to the murder were found. But then the boy himself was found; he had run off to Baku.

□ After World War II, a pogrom broke out in Kielce, Poland, following rumours that a Christian child had been murdered for Pesach. Several dozen Jewish survivors of the death camps were killed. At least one writer, Mikhail Chelmsky, argues that the pogrom was inspired by the Soviet secret police for several reasons, including an attempt to discredit Polish anti-Soviet resistance. Whatever the reason, the case shows the blood accusation was current among the Poles.

□ In 1961, in the Moslem town of Buinaksk, in Soviet Dagestan near the Caspian Sea, a newspaper article decried the Jewish religion, listing among its reasons the use of "Moslem blood" in Pesach wine. Such accusations had emerged in this area back in the 1920s as well.

□ In September, 1961, in the Uzbek town of Margelan, a Bukharian Jewess named Mazol Yousupov and her 90-year-old father were arrested for the ritual murder of a two-year-old child. The charge was dropped three weeks later when the child was found in a neighbouring village.

□ The following year in Tashkent, a Jewish woman named Abigail was accused of drawing blood from a child's ear for "Passover purposes." A member of the local Soviet demanded the expulsion of the 60,000 Jews from the city. The child eventually revealed that she had slipped and cut her ear.

□ In 1962, a Jewish dentist in Tskhaltubo, Georgia, was accused of drawing blood from the neck of a six-year-old boy and selling it to a synagogue. Police finally cleared the dentist, one Nikolai Bomze, after he had been imprisoned for some time, but he was ordered to leave Georgia for his own safety.

□ In 1963, rumours swept Vilna that a six-year-old girl had been kidnapped and murdered by Jews. The corpse was eventually found and it was proved she had been raped and killed by a Lithuanian student, who later committed suicide.

charge of ritual murder, but that the defendant had got off because Jews had bribed the jury. Officially, the government was frowning on such stories. But among the populace, the blood libel obsession would not die. A few more examples show not only how persistent the fantasy was, but how widespread.

□ In 1929 a priest from the village of Gavrilovka in the Ukraine complained that his son had been ritually murdered by Jews. Witnesses to the murder were found. But then the boy himself was found; he had run off to Baku.

□ After World War II, a pogrom broke out in Kielce, Poland, following rumours that a Christian child had been murdered for Pesach. Several dozen Jewish survivors of the death camps were killed. At least one writer, Mikhail Chelmsky, argues that the pogrom was inspired by the Soviet secret police for several reasons, including an attempt to discredit Polish anti-Soviet resistance. Whatever the reason, the case shows the blood accusation was current among the Poles.

□ In 1961, in the Moslem town of Buinaksk, in Soviet Dagestan near the Caspian Sea, a newspaper article decried the Jewish religion, listing among its reasons the use of "Moslem blood" in Pesach wine. Such accusations had emerged in this area back in the 1920s as well.

□ In September, 1961, in the Uzbek town of Margelan, a Bukharian Jewess named Mazol Yousupov and her 90-year-old father were arrested for the ritual murder of a two-year-old child. The charge was dropped three weeks later when the child was found in a neighbouring village.

□ The following year in Tashkent, a Jewish woman named Abigail was accused of drawing blood from a child's ear for "Passover purposes." A member of the local Soviet demanded the expulsion of the 60,000 Jews from the city. The child eventually revealed that she had slipped and cut her ear.

□ In 1962, a Jewish dentist in Tskhaltubo, Georgia, was accused of drawing blood from the neck of a six-year-old boy and selling it to a synagogue. Police finally cleared the dentist, one Nikolai Bomze, after he had been imprisoned for some time, but he was ordered to leave Georgia for his own safety.

□ In 1963, rumours swept Vilna that a six-year-old girl had been kidnapped and murdered by Jews. The corpse was eventually found and it was proved she had been raped and killed by a Lithuanian student, who later committed suicide.

THE CHARGE lives on, much in the same way that the infant Gabriel is still venerated as a legitimate saint. Indeed, an appeal was issued to the Holy Synod of the Russian Orthodox Church as recently as 1974, asking that Gabriel's canonization be reconsidered, since it had come about under pressure of the old Radical Right following the Beilis trial. The Holy Synod has never responded and the martyr by ritual murder lives on.

Will the Soviets some day pick up the blood libel as part of their anti-Jewish campaign? Why not? If it is possible to use the idea of a world Jewish conspiracy, if it is possible to claim that Rappaport and Eichmann were Jewish agents, if it is possible to claim that Zionism is racism, why not take advantage of the time-tested, ever-popular blood libel?

Though not for long. In June 1928, a high school teacher gained notoriety for telling her pupils that the Beilis case had proved the

suspicious sack over his shoulder. Passersby demanded to know what was in the bag. The old Jew either stumbled or was pushed to the pavement. The corpse of a child rolled out of the sack and the cry went up: "Passover! Ritual Murder!" The small crowd rapidly turned into a huge mob.

Across the way in the Kremlin, Lenin was informed of the incident, and determined to prevent a riot, he dispatched squads of police with orders that the matter be cleared up immediately.

It turned out that Gindin eked out a living by burying Jewish orphans. The orphanage which employed him was checked out, Gindin was cleared of any charges (and indeed was eventually given a state pension), *Pravda* and *Izvestia* editorialized with revolutionary fervour against blood libels, and the Jews began to breathe easily.

Though not for long. In June 1928, a high school teacher gained notoriety for telling her pupils that the Beilis case had proved the

charge of ritual murder, but that the defendant had got off because Jews had bribed the jury. Officially, the government was frowning on such stories. But among the populace, the blood libel obsession would not die. A few more examples show not only how persistent the fantasy was, but how widespread.

CAMPAIGN
Beauty treatment * Slimming
SHARON
Beauty Institute
Under the management
of International cosmetologist,
MALKA ASHER, 83 Allenby Road, Tel Aviv
Appointments: Tel. 03-291482
Treatment: IL100 instead of IL150
* Individual cosmetic treatment for all types of skin, adolescence blemishes, acne, etc.
* Permanent removal of superfluous hair on the face and all other parts of the body, by a revolutionary method that has been proved the safest and most reliable in the world: combination of electric needle and electronic tweezers. No marks, no pain — DEPILOTOR.
* Nail forming, American system * Special wax for all parts of the body
* Slimming by modern, doctor-recommended system, using the exclusive, modern instrument: CELLUTRON * ADAMS TRAINER * Paraffin Mask. And in addition, at the Sharon Institute, you will find hygienic conditions, high professional standard, pleasant atmosphere, air conditioning.
Appointments: Tel. 03-291482
Girl wanted for work at the Institute. On-the-job training given.
Come to the Sharon for Satisfaction

Two-Day Conference:
How to live in the Kingdom of God
with
Harry Greenwood
Wednesday and Thursday, August 16 and 17:
10 a.m. at the MOUNT SCOPUS HOTEL.
8 p.m. at the Baptist Congregation, 4 Narkiss St., Jerusalem

ALL ARE INVITED

MANDY
大 吉
RESTAURANT

SHINDIG at the Mandy Tachi Chinese Restaurant
Take home some ready-to-eat food
A meal of genuine Chinese delicacies
TAKE AWAY FOOD
— Reasonable Prices —
Entrance through the restaurant garden, Rehov Eliazar, corner Rehov Horkenos (behind the Jerusalem Post).
And for gourmets, the restaurant, well known for quality, intimate atmosphere, professional service.
Under the management of Aharon Eliazar (who personally attended to the hospitality offered to Sadat and his entourage), and Ronny Carmel.
2 Rehov Horkenos (near Bank Tsfot), Jerusalem. Tel. 02-528183

NEW — NEW — NEW — NEW — NEW — NEW — NEW — NEW — NEW —
2 Burning Questions:
* What do you, the driver, do when the sun dazzles you, and when the car's like an oven?
* What does it cost you, the trader, when the articles in your window fade and lose their shape?
1 Answer: Sun Guard!!!
The revolutionary, decorative coating against the heat and light of the sun, for cars, show windows, houses.
Excellent protection for windows — prevents scattering of glass fragments.
5 years' guarantee
Sun Guard Services, 4 Rehov Yanai, Jerusalem.
NEW — NEW — NEW — NEW — NEW — NEW — NEW — NEW — NEW —

ISRAELITISCHES WOCHENBLATT
REVUE JUIVE
Founded in 1901
CH-3048 Zurich/Switzerland, Flornussstrasse 14
Published in German and French. This independent Swiss paper will keep you up to date on what is happening in Jew all over the world in the fields of religion, politics and culture. Large advertising section for business and personal notices.
Sample copies and advertising rates available.

WHAT CAN YOU GET NOWADAYS FOR IL.80???



Firms in Tel Aviv and Jerusalem get almost all of the commissions to design new construction in development towns. And that's "professional Colonialism," Dimona architect Michael Kaplan tells H. DANIEL WALL.

Kaplan is strongly critical of the *shikun* (public housing block), those multi-storied, grey and featureless boxes that house

Kaplan decries the inadequate design and neglect which in less than a decade has turned his neighbourhood into a slum. The condition is a familiar one — not just in Dimona, but throughout most of the region's development towns. The location of his office, he says, symbolizes his battle against bureaucratic architecture.

Kaplan, for instance, a 1967 graduate of the prestigious Harvard School of Design, with several projects in his portfolio prior to allya, can count the "serious work" he has had in Dimona on one hand. "Most of the

Dimona is a case in point. Despite the demographic diversity of the town's 80,000 inhabitants — North Africans, Indians, Russians and Black Hebrews from Chicago — Dimona has all the physical charm of a Bronx housing development. Although surrounded by miles of desert, the town is densely packed with undifferentiated, rectangular *shikunim*. Parks and recreational areas are scarce. Covered walkways for protection of pedestrian traffic from the blistering summer sun, windstorms, and winter rains are almost non-existent. (The exception is the town's popular commercial centre.) The only visible concessions to space are the wide roads, typical of the Negev's ur-

Kaplan thinks we should instead, to the Mediterranean countries, with their emphasis on low-rise buildings and decorative facades, "develop a style appropriate for an arid climate and our architectural models." A former Peace Corps volunteer who served as an architect in Tunisia ("I designed buildings there in two years and have here in six," he notes with considerable irony), Kaplan claims we have much to learn from our neighbours, as well as from earlier civilizations that inhabited this region.

"We often assume that Israelis have as much to teach the Arabs," says Kaplan. "But when it comes to architecture, it's just the opposite," he says, referring to Eshy's ideas. "They have 4,000 years of building experience in a

Undaunted by tilting at bureaucratic windmills, Michael Kaplan is optimistic about the future of his enterprise. "So many government officials have told me that setting up a practice in Dimona was an error. I just told them that my coming to Israel the first place was an irrational move," he smiles. "So why stay now?" □

The Seat Cover

Gifts
 Steering wheel covers
 Baby seats
 Charcoal leather
 Sun shields
 Vacuum cleaners
 Air fresheners
 Key rings
 Summer needs
 Cool seats
 Outside covers
 Waxes & polishes
 Windshield wipers

Jerusalem's most complete auto

THIS WEEK IN ARAD, 97 Jews in their 20's and early 30's settled down to their Hebrew ulpan and Judaica/modern Israel Studies at the **WUJS INSTITUTE.** They come from the United States, Canada, Britain, South Africa, Rhodesia, Australia and Sweden, and include teachers, social workers, journalists, accountants, computer specialists, engineers, graphic designers, therapists, etc. Fifty-three of them are women and 44 are men. The Institute will be helping them to find work in their respective fields after their studies. To find out more about the programme they have come so far to join, write: **WUJS Institute, Arad, Israel** or call. Tel. 067-97075, 97446, 97091.



**Tours of the
Weizmann Institute of Science and
The Weizmann House, Rehovot**

You are cordially invited to visit the world famous Weizmann Institute of Science and the newly opened Weizmann House — residence of Dr. Chaim Weizmann — First President of the State of Israel.

Tours of the Weizmann House are held daily every half hour from 9.00 to 3.30 p.m. and between 9.00 and noon on Fridays and the eve of holidays. There is a nominal fee for admission to the Weizmann House.

Visitors to the Weizmann Institute are invited to see an exhibition on Dr. Weizmann's life in the Wix Library, and a film on the Institute's research activities in the Wix Auditorium. The film is shown regularly at 11.00 a.m. and 3.00 p.m. every day, except Friday, when it is shown at 11.00 a.m. only. Special screenings can be arranged for groups.

Please book in advance by contacting the Visitor's Section of Yad Weizmann, Tel: 04-5950, 04-5958.

**THE WEIZMANN INSTITUTE AND THE WEIZMANN HOUSE WILL
BE OPENED TO THE PUBLIC ONLY ON SATURDAY AND ON HOLIDAYS**

BE CLOSED ON THE SABBATH AND ON HOLIDAYS

Neve Yerushalayim College for Women
announces the opening of
registration for the summer session of its
"Encounter Programme".

A two-month intensive course of basic Judaism designed for thinking un-
committed Jewish women.

For details, write to "Encounter", P.O.B. 16020, Jerusalem,
or call Tel. (02) 424227, from 9 a.m.-3 p.m.

The Seat Cover King

Gifts

- Steering wheel covers
- Baby seats
- Cammo leather
- Sun shields
- Vacuum cleaners
- Air fresheners
- Key rings
- Summer needs
- Cool seats
- Outside covers
- Waxes & polishes
- Windshield wipers

Invites you to his new premises:
24 Rehov Agron (near U.S. Consulate)

Lennie and Toby Shuster, new immigrants from the U.S.A. invite you to see their full range of quality car accessories at the lowest prices.

★ Seat covers from IL175 ★ Luggage racks from IL360★ Sun Shields IL28★ Quality, white outside car covers for complete protection from the sun, at greatly reduced prices. Come in and browse.

Solomon's Car Accessories

NEW & ONLY ADDRESS: 24 Rehov Agron,
Jerusalem. Tel. 248925

Sprays

- Dash board protector
- Fire extinguisher
- Battery protector

Accessories

- Mirrors
- Fog lights
- Door guards
- Bumper guards
- Steering wheel locks
- Anti-theft straps
- Jacks, hydraulic
- Hand rests
- Luggage racks
- Gas Locks

Cut out and keep this coupon. Use it when you visit us. Open all day, every day, except Shabbat.

WHY WE GIVE YOU AN UNLINKED LOAN OF UP TO IL.10,000 AT ONLY 5% INTEREST. (FOR A LIMITED TIME ONLY).

True, "BREIRA DOLLARIT" is an excellent savings plan. Ask any banker. He'll probably urge you to get in on it now.

But what if, after 3 months, you suddenly find yourself in need of cash? Will you withdraw your savings and lose the bonus, linkage and interest?

The First International Bank made sure that you won't have to.

UP TO I.L. 10,000 WHEN YOU
NEED IT.

Should you need cash during the saving period, your savings won't have to suffer. Because we will give you an unlinked loan of up to I.L. 10,000 at only 5% interest. And the money you've already saved will be left undisturbed.

This loan will be equal to 20% of your deposits. You can have it from 3 months after having joined the plan. You can pay it back over one full year, in 12 equal monthly payments.

However, if you choose not to use this privilege, we will give you an alternate benefit:

UP TO I.L. 3,777 AT THE END
OF THE SAVING PERIOD.

Which will be IN ADDITION to all the other benefits of the plan. But that's not all:

UP TO I.L. 700
ON OUR ACCOUNT

If you prefer to save the monthly deposit way, the first month's deposit (up to I.L. 700) will be written to your credit by the bank. You don't pay a penny.

BUT HURRY!

This special offer (approved by the Ministry of Finance's Savings Authority) can be withdrawn at any time without prior notice.

WHY WE GIVE YOU MORE.

The First International Bank has earned the reputation of constantly trying to give its customers more benefits and better terms in all aspects of banking services, not only in savings plans. And as you might expect, it does pay for us: Tens of thousands of people, shopping for a higher return on their money, have already taken the turn into the nearest branch of the First International Bank.

EVEN IF YOU DON'T WORK
WITH US REGULARLY, YOU
CAN GET THESE SPECIAL
BENEFITS AT ALL THE
FIRST INTERNATIONAL
BANK'S BRANCHES
THROUGHOUT THE
COUNTRY:

Tel-Aviv, Ashdod, Beer-Sheva, Beney-Brak, Bat-Yam, Givatayim, Hod-Hasharon, Hadera, Holon, Herzliya, Haifa, Tiberias, Jaffa, Jerusalem, Kfar-Sava, Lod, Nathanya, Nathanya Ind. Zone, Nahariya, Savion, Petach-Tikva, Kadima, Kiron, Kiryat-Blalik, Kiryat-Shmona, Rosh-Ha'ayin, Rishon-Le-Zion, Rehovot, Ramla, Ramat-Gan, Eilat and at the Bank Poalei Agudath Israel branches in Tel-Aviv, Haifa & Beney-Brak.


the first
international
bank

WE GIVE YOU MORE. IT PAYS FOR US.

BREIRA DOLLARIT

THE MARKETING and production policies at Hadera's Alliance Tire & Rubber Co. Ltd. are as flexible as the best materials used in its tires.

The company sells more than 1,000 models and sizes of tires to more than 50 countries. They range in size from those for the tiny scooter to the tractor to giant road graders. There are automobile, agricultural, industrial, passenger and truck tires, and radiators for passenger vehicles and trucks as well.

When the company was founded in 1951, many critics spoke of "a waste of \$4m., building materials and good will." But the original American investors preferred to take the road of industrial investment to outright philanthropy. The American group, led by Arthur Taubman, convinced the head of the Dayco Corporation, then an important tire manufacturer, to participate.

In Israel, Hevrat Ovdim, the Histadrut's industrial holding company joined forces with the Americans. The Hadera site was chosen, machinery was purchased and construction went apace.

The initial work force numbered 177, mostly new immigrants. Joseph Teicher, a young chemical engineer who had been a researcher for the Dunlop Tire Co. in England, was named president and subsequently headed the company for 20 years.

In 1982, the first year of the company's operation, 4,550 tires were produced, approximately the equivalent 200 tons of product. By the end of 1977, the annual production in tons had reached 86,500 and more than 4m. tires were produced. Export sales reached the \$41m. mark that year. The work force is more than 2,000, including some 100 women on the production lines. The concept of an American-Israeli "alliance" has more than proved itself.

Yet by international standards Alliance is a small firm and has had to fight hard and continuously to find a niche in the competitive industry in which it operates.

AT THE CORPORATE headquarters in Hadera, Yosef Ra'anani, Alliance's president, explained some of the difficulties which his company faces.

"Since 1978 the tire industry has been suffering from chronic overcapacity, which has resulted in depressed prices," he said. "Anticipations of a continuation of a growing consumer demand, as seen in the preceding five years, led to the formation of a host of new companies, especially in Eastern Europe."

"Factories were established in East Germany, Czechoslovakia, Rumania and Yugoslavia. Many of the new companies became important suppliers to European users and even to the U.S. Taiwan and India have also entered the field."

Anticipating a profit squeeze, due to world-wide overproduction of passenger car tires, plans were made at Alliance for a product changeover. Ra'anani received the approval of his board of directors to invest massive sums in new equipment which would allow Alliance to produce tires for agricultural and earth-moving equipment.

The decision was predicated on the assumption that this particular area would continue to show a growing international demand. The concept was to produce tires with low sales volumes and types that require a relatively large amount of labour to produce, while steering away from the very popular sizes and

Rolling along

JOSEPH MORGENSTERN recaps the export success story of Alliance, Israel's international tire manufacturer.



styles that the larger American firms mass-produce and sell for considerably less.

THE STORY of Alliance's entry into the American market forms a fascinating chapter of trial and error and eventual success.

In the mid-1960s even the American shareholders in Alliance who were involved in the marketing of tires were basically not interested in buying the Israeli product. Then in 1967 Alliance entered into an agreement with Duddy's Inc., a major American tire distributor. For a number of years that company was almost the exclusive distributor of Alliance in the U.S.

To encourage the relationship, Alliance invested in Duddy's. The marketing arrangement had both positive and negative aspects. It provided a relatively unknown,

tire producer with the benefits of a nationwide sales force. But Duddy's tried to dominate Alliance with the result that prices were not always the best and sales through other distributors were often excluded. Also, the Alliance tires were not sold under its own name but as a private brand.

About five years ago the Israeli firm began a "disengagement" with Duddy's. The list of American distributors grew to about 20 by 1976. The policy proved to be a blessing in disguise because two years ago Duddy's bankrupted and Alliance suffered a loss of only \$50,000.

"In retrospect much good was had from our relationship with Duddy's; it brought us into the American market and even more important it guided us into the earth-mover tire business," explains Ra'anani.

The change in marketing strategy and the fact that American dealers were getting to know Alliance tires and were building up confidence in them now means that more than three-quarters of the tires shipped to the U.S. are sold either under the Alliance name or Samson, a wholly owned subsidiary. Alliance has sold, over the years, about 5m. tires to American users, and current annual sales are running at the \$20m. level.

THE NEW ECONOMIC policy had a marked effect on Alliance's profitability. Items formerly marginally profitable became unprofitable.

"On the day that the NEP was announced Alliance's profitability plummeted by 8 per cent," stated Ra'anani.

The process of changing over from items with a low added value, which was begun some five years ago, was drastically accelerated.

"These items could not be eliminated at once. We raised prices and cut back on production output until sales automatically went down," Ra'anani said.

One of the more painful aspects of this transition was the laying-off some 250 production workers, or 10 per cent of the total labour force.

Ra'anani, however, favours the government policy. "If you can't produce and make profits without premiums, then you should shut down," he states emphatically. "I feel that the government policy is a good one, with some reservations. It could have been done progressively and not in one day. The elimination of unprofitable lines of production is not a one-day process. It takes up to 18 months to get new equipment. It is forcing our company to carry out our capital investment programme in two years rather than in five years, as had been planned."

This leads to serious financing problems. No company can invest each year twice what it earns. In our case the investment programme called for a capital expenditure of IL250m. spread over five years. The government Development Loans with interest of 22 per cent are bearable. However, to invest more than IL120m. out of profits and immediately to have to begin to return principal and make interest payments, places a tremendous strain on our resources."

ONE OF the ways that this problem could be alleviated would be by floating new securities issues either on the Tel Aviv or on the American Stock Exchanges. The company's shares are listed on both. Sources outside of the company, however, point out that neither the American or Israeli major shareholders are likely to approve such a course as it would dilute their holding and result in a change in the ownership control structure.

This attitude explains the dividend payment policy which has been assumed by the company. In the past 10 years only IL17m. has been paid to shareholders. Over the same period some IL213m. has been invested in equipment and expansion and from profits.

Obviously the main shareholders are prepared to forego the receipt of cash dividends and avoid being called upon to invest in additional equity capital or alternatively to see their holdings diluted.

Typical of this philosophy is the fact that in the past two years the company has paid no cash dividends, but shareholders were

rewarded with three and four per cent stock dividends.

RA'ANAN predicts that in the current year exports will go down somewhat. "We will not export for the sake of exports alone and at the expense of profitability," he emphasizes.

The higher profitability on large tires is responsible for the acceleration of the capital investment programme. The current sales position is such that bookings for passenger tires are running 30-45 days ahead of production, but orders of large tires are being booked for delivery some six months in advance.

"All other things being equal, 1979 will be a better year than the past two years and our profitability as a percentage of sales should continue to be higher than most American firms," Ra'anani predicts.

Research and Development is stressed at Alliance. Approximately one and a half per cent of sales is devoted to R & D.

Management concedes that the effort is aimed at improvement, rather than at innovation. In the company's laboratories attention is given to improving formulations so as to make the final product more durable and safer. Of particular interest is the ozone deterioration studies being made so as to ensure that tires sold in California meet climatic demands.

Ra'anani is keeping a close watch on a possible revolution in the tire industry via polyurethane-injected molded tires.

"We were the third company to sell radial tires on the American market and should the polyurethane tire become a reality we shall not be the last to enter the field," he stresses.

LOCALLY Alliance has achieved a 70-80 per cent penetration of the passenger car tire market. The figure is even higher for truck and other heavy-duty tires. These figures are very impressive when considering the variety of cars in Israel and the need to produce such a great variety and sizes.

The concept of "tires made to order" was recently exemplified when Alliance was approached by a European manufacturer of an all-terrain amphibious vehicle to produce a totally new type of tire.

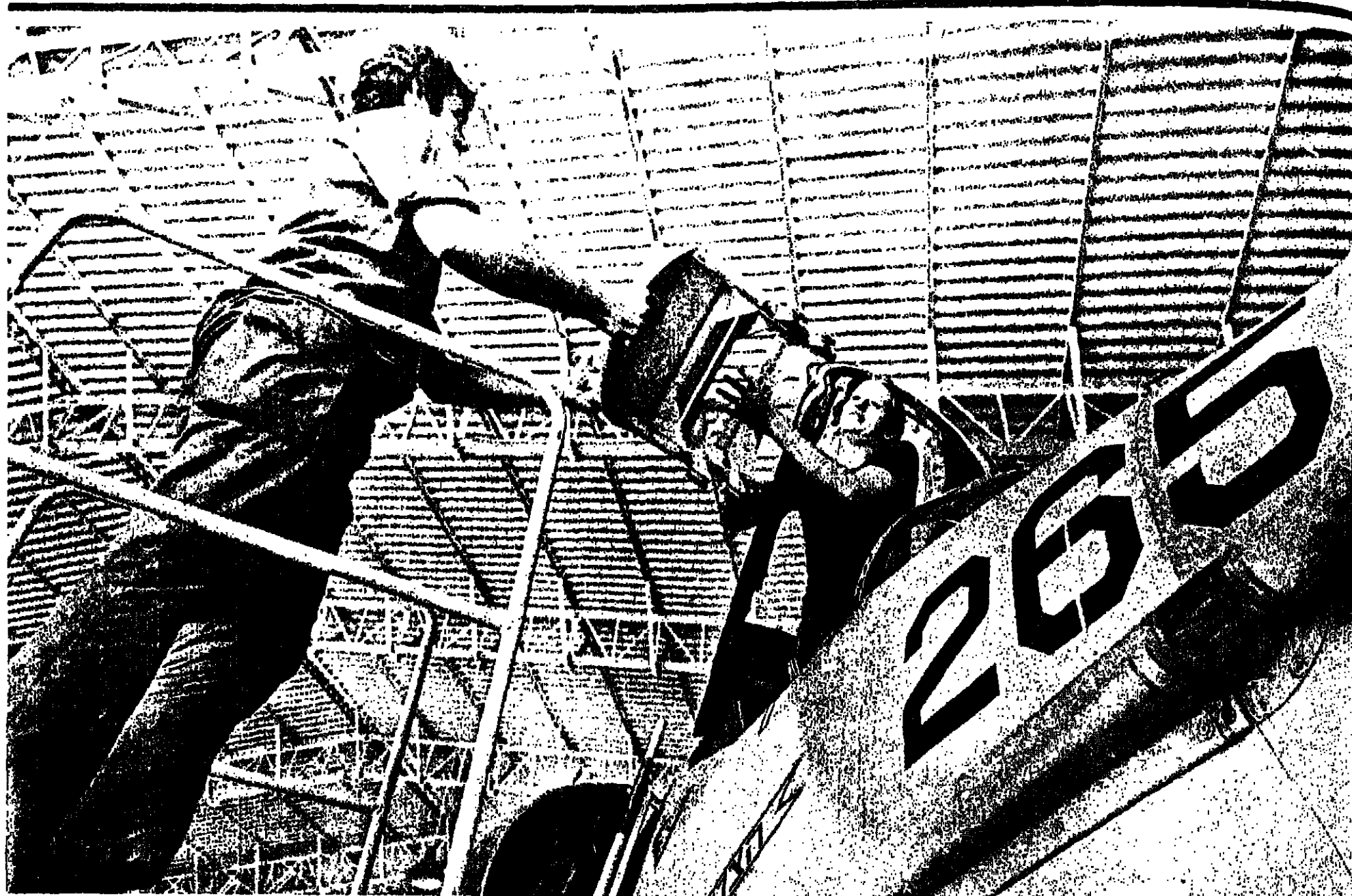
Technical problems notwithstanding, a condition of the order was to produce the tires in four months. The kibbutz factory of Ayelet Hashahar delivered the mould in two months and the order was completed one month ahead of schedule.

A monthly production schedule makes interesting reading. Most production runs call for not more than 200-300 tires of one type. Orders of 2,000 tires of one type are considered long production runs.

Tire manufacturing is difficult work and at Alliance the production staff is well paid by Israeli industrial wage standards. The job requires close coordination between workers involved in each successive stage of production.

Even to the uninitiated observer the workers appear to have reached an admirable level of cohesion and coordination and there is always a ready smile and a greeting for the visitor.

Alliance Tire & Rubber achieved more than IL800m. in sales last year. Exports were in the order of \$40m. and while they may be somewhat lower this year, management looks forward with confidence to 1979 when it should reap the rewards of the current expansion programme. □



The feminine touch

Photographer ZVI ROGER recently visited an Air Force base 'somewhere in Israel,' and saw members of the first class of women Skyhawk mechanics on the job. The young women are graduates of a unique and intensive eight-month course for aircraft technicians, and, according to their commander, maintain work standards equivalent to those of their male counterparts.



PULL OUT AND KEEP PULL OUT AND KEEP PULL OUT AND KEEP PULL OUT AND KEEP PULL OUT AND KEEP PULL OUT AND KEEP PULL OUT AND

POST PULLOUT GUIDE

The Poster

THE ISRAEL FESTIVAL

Jerusalem

THE 14 CELLISTS OF THE BERLIN PHILHARMONIC ORCHESTRA — Tunch: Suite in D Major; Klengel: Hymn op. 57; Eder: Rhythmic Melody, op. 58, No. 1; Sheriff: "Treil Asar"; Villa-Lobos: Bachianas Brasileiras No. 1; Blacher: Blues Espagnola-Rumba; Philharmonica; Franco: Auhado; (Rinyonel Ha'oma, Tuesday at 8.30 p.m.)

KIBBUTZ CHAMBER ORCHESTRA — With the Kibbutz Choir and the Cameran Singers. Conductors: Naom Sheriff and Avner Itai. Adi Etsion, soprano; Robin Weiss-Caputo, soprano; Pearl Cherlock, harp. Works by Rosal, Pärtos, Praetorius, Bach, Haydn, Orland, Sheriff, Avidom. (Jerusalem Theatre, Thursday at 8 p.m.)

ROBERTA FLACK — The famous pop and jazz singer, in her programme "Blue Lights in the Basement." (Binyonel Ha'oma, Sunday and Monday)

THREADS — Solo dance evening, choreographer and dancer: Rina Schenfeld. Produced by the Batsheva Dance Company. (Jerusalem Theatre, Monday at 8.30 p.m.)

Tel Aviv

THE BEERSHEBA ORCHESTRA — Conductor, Mendel Rodan. Rosalyn Barak, soprano; Robin Weiss-Caputo, soprano; Mira Zakai, contralto; Alexander Oliver, tenor; Marius Rinsler, baritone. With the Rinal national choir, directed by Stanley Spörber. The New England Conservatory Chorus, directed by Lorna Cooke de Varon. Handel: Israel in Egypt — Oratorio. (Mann Auditorium, Monday at 8.30 p.m.)

ISRAEL PIANO QUARTET — Schubert: The Trout Quintet, String Trio in B flat; Adagio and Rondo in F; for Piano Quartet. Haydn: Six Sketches in Sentimental Mood. (Tel Aviv Museum, Sunday, at 8.30 p.m.)

KIBBUTZ CHAMBER ORCHESTRA — For details see Jerusalem. (Mann Auditorium, Wednesday at 8 p.m.)

ROBERTA FLACK — For details see Jerusalem. (Mann Auditorium, Tuesday and Thursday at 8.30 p.m.)

THREADS — For details see Jerusalem. (Habimah, Wednesday at 8.30 p.m.)

Haifa

THE 14 CELLISTS OF THE BERLIN PHILHARMONIC ORCHESTRA — For details see Jerusalem. (Haifa Auditorium, Wednesday at 8.30 p.m.)

Other Towns

THE BEERSHEBA ORCHESTRA — For details see Tel Aviv. (Caesarea, Sunday at 8 p.m.)

THE 12 CELLISTS OF THE BERLIN PHILHARMONIC ORCHESTRA — For details see Jerusalem. (Rahovot, Weizmann Institute, Thursday at 8.30 p.m.)

JOSEF BULOFF — Readings of works by Jewish writers in Yiddish. Gloria Feldman, clarinet; Jewish soul music. (Kfar Saba, Sunday: Ein Hashofel, Tuesday)

VIRTUOSI DI ROMA — Renato Fasano, conductor; Anna Reynolds, Stella Silva, Nucci Condo, Teresa Rocchino: mezzo-soprano; Cecilia Fusco, soprano; With the Rubin Academy Choir. All Vivaldi programme: Concerto in A minor, op. III, No. 8, for two violins, strings, harpsichord; Concerto in D minor, op. VIII, No. 9, for oboe, strings and harpsichord; Concerto in D minor, op. III, No. 11, for two violins, violoncello, strings, and harpsichord; The Four Seasons. (Rahovot, Weizmann Institute, Sunday at 8 p.m.)

FOR CHILDREN

Jerusalem

CARTOON FESTIVAL — (Israel Museum, Monday at 11 a.m., 2.30 p.m.)

MUSICAL STREET PERFORMANCE — Clowns, juggling, music, games. (Israel Museum, in and around Youth Wing, Tuesday at 4.30, 6.30 p.m.)

SHIGARON — Comedy for the whole family, by mime comedian Julian Chagrin. (Israel Museum, Wednesday at 11 a.m., 2.30 p.m.)

THE YOUNG PRINCESSES — Film with Shirley Temple. (Israel Museum, Thursday at 11 a.m., 3.30 p.m.)

JOURNEY THROUGH THE CLOUDS — Play by the Kibbutz Theatre. (Tel Aviv, Tsavta, 30 Ibn Gvirol, Wednesday at 4.30 p.m.)

MUSIC

Jerusalem

ISRAEL BACH SOCIETY — Concert directed by Eli Freud, with Adda Shur, soprano; Haya Livni, violin. (Baptist Church, 4 Markis, Wednesday)

GIORA FREIDMAN — Clarinet. Jewish Soul Music. (Khan, opposite railway station, Sunday, Thursday at 8 p.m.)

OPERA

THE ISRAEL NATIONAL OPERA — Founder and producer: Edie De-Phillips. Conductors: George Singer, Alexander Tarasky, Arish-Levanon.

LA TRAVIATA — By Verdi. Cast: Esther Baumweil, Margaret Pearman, Kuzil, Dora

ISRAEL BACH SOCIETY — Works by Bach, Mozart and Schubert. Directed by Eli Freud, with Adda Shur, soprano, Nita Niemann, soprano, Haya Livni, violin. (Belt Rothschild, Small Hall, Sunday at 7.30 p.m.)

ISRAEL BACH SOCIETY — Works by Bach, Mozart and Schubert. Directed by Eli Freud, with Adda Shur, soprano, Nita Niemann, soprano, Haya Livni, violin. (Belt Rothschild, Small Hall, Sunday at 7.30 p.m.)

ISRAEL BACH SOCIETY — Works by Bach, Mozart and Schubert. Directed by Eli Freud, with Adda Shur, soprano, Nita Niemann, soprano, Haya Livni, violin. (Belt Rothschild, Small Hall, Sunday at 7.30 p.m.)

ISRAEL BACH SOCIETY — Works by Bach, Mozart and Schubert. Directed by Eli Freud, with Adda Shur, soprano, Nita Niemann, soprano, Haya Livni, violin. (Belt Rothschild, Small Hall, Sunday at 7.30 p.m.)

ISRAEL BACH SOCIETY — Works by Bach, Mozart and Schubert. Directed by Eli Freud, with Adda Shur, soprano, Nita Niemann, soprano, Haya Livni, violin. (Belt Rothschild, Small Hall, Sunday at 7.30 p.m.)

ISRAEL BACH SOCIETY — Works by Bach, Mozart and Schubert. Directed by Eli Freud, with Adda Shur, soprano, Nita Niemann, soprano, Haya Livni, violin. (Belt Rothschild, Small Hall, Sunday at 7.30 p.m.)

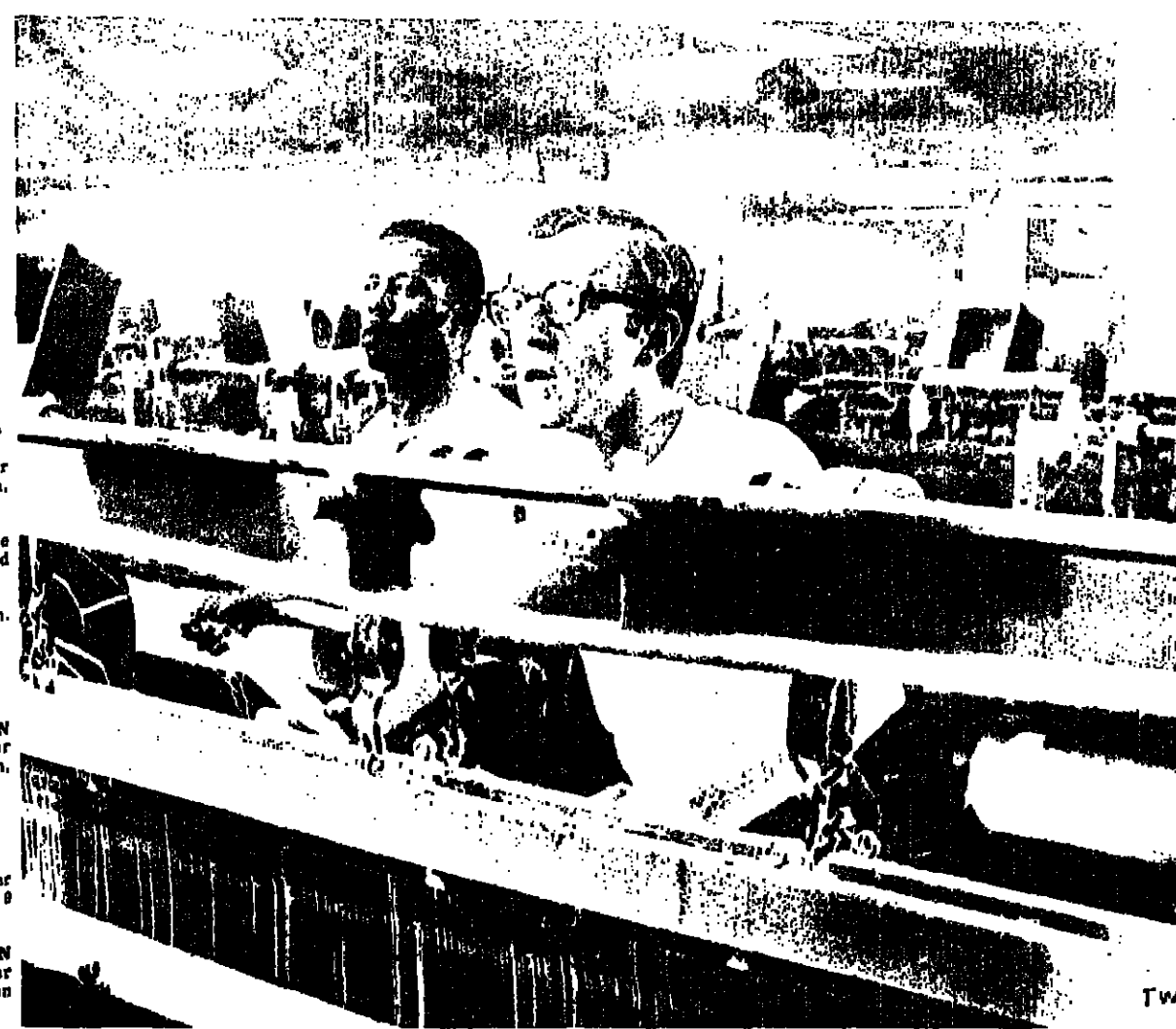
ISRAEL BACH SOCIETY — Works by Bach, Mozart and Schubert. Directed by Eli Freud, with Adda Shur, soprano, Nita Niemann, soprano, Haya Livni, violin. (Belt Rothschild, Small Hall, Sunday at 7.30 p.m.)

ISRAEL BACH SOCIETY — Works by Bach, Mozart and Schubert. Directed by Eli Freud, with Adda Shur, soprano, Nita Niemann, soprano, Haya Livni, violin. (Belt Rothschild, Small Hall, Sunday at 7.30 p.m.)

ISRAEL BACH SOCIETY — Works by Bach, Mozart and Schubert. Directed by Eli Freud, with Adda Shur, soprano, Nita Niemann, soprano, Haya Livni, violin. (Belt Rothschild, Small Hall, Sunday at 7.30 p.m.)

ISRAEL BACH SOCIETY — Works by Bach, Mozart and Schubert. Directed by Eli Freud, with Adda Shur, soprano, Nita Niemann, soprano, Haya Livni, violin. (Belt Rothschild, Small Hall, Sunday at 7.30 p.m.)

ISRAEL BACH SOCIETY — Works by Bach, Mozart and Schubert. Directed by Eli Freud, with Adda Shur, soprano, Nita Niemann, soprano, Haya Livni, violin. (Belt Rothschild, Small Hall, Sunday at 7.30 p.m.)



Woody Allen as a hardened but clumsy criminal in his first film, "Take the Money and Run."

THEATRE

All programmes are in Hebrew unless otherwise stated.

Jerusalem

J.S. DIONYSOS — The title is a combination of LBD and Dionysos, the mythological god of wine. The play is about intoxication — the pushing, shoving, contemporary Israeli kind. Written and directed by and with Niki Nital. (Pargod, 94 Bezalet, Tuesday at 9.30 p.m.)

NEIGHBOURS — By James Saunders. The development of a relationship during the first meeting between a boy and girl. (Pargod, 94 Bezalet, Wednesday at 9.30 p.m.)

THEATRE GAMES — Improvisational show in which the technical behind-the-curtain activities become the centre-stage performance. For children and their parents. (Khan, opposite railway station, Tuesday at 8.30 p.m., Wednesday at 9 p.m.)

Tel Aviv

OGG AND MAGOG — Playwright Yehoshua

Sobel, director Nola Chilton and a cast of four have a great time in a musical revue about war and peace and all sorts of problems. (Tsavta, 30 Ibn Gvirol, tonight at 8.30)

HIS FRIEND AT COURT — Ephraim Kishon's 1952 comedy about bureaucracy enjoying another triumphant run, despite or because of the creaky plot and pervasive banality. Produced by the Habimah Theatre. (Habimah's Large Hall, Thursday)

L.S. DIONYSOS — (Teatron Bayit, 26 Zocharya, Wednesday at 9.30 p.m.)

A MIDSUMMER NIGHT'S DREAM — Shakespeare's comedy, produced by the Habimah Theatre. Directed by Omri Nisan. (Habimah's Large Hall, Sunday, Monday, Tuesday)

MOHRA AND THE FABON MAID — By Malti Regev. Produced by Habimartel. (Habimartel, Sunday, Monday)

ODIPUS REX — The greatest drama ever written about a terrible crime and a most

terrible self-punishment, in a new production which shrinks the great story to small size. (Habimah's Small Hall, Wednesday, Thursday)

THEATRE GAMES — (Tsavta, 30 Ibn Gvirol, Monday at 8 and 9 p.m.)

THE WISE MEN OF CHELM — By the Haifa Municipal Theatre. (Tsavta, 30 Ibn Gvirol, Wednesday at 9 p.m.)

WOYZECK — German dramatist Georg Buchner's social satire written in 1826. Produced by the Habimah Theatre. (Habimah's Small Hall, Monday, Tuesday)

Other Towns

ESOURIAL — New play by the Beersheba Theatre. (Beersheba, Beit Ha'am, Sunday, Tuesday, Thursday)

MARRIAGE — By Gogol. (Beersheba, Tuesday, Wednesday, Thursday)

ENTERTAINMENT

Jerusalem

AFTERNOON MUSICALE — Israeli folksingers (Hilton Hotel, Monday at 6 p.m.)

IN A PANIC — Written by Shimon Yisraeli, with Motti Giladi. (Beit Ha'am, 11 Bezalet, Sunday at 9.15 p.m.)

JAZZ — Danny Gottfried, piano, Aharon Kaminsky, drums, Peter Wertheimer, saxophone. (Pargod Pookai Theatre, 94 Bezalet, Wednesday at 9.30 p.m.)

LES LIAMONS DANGEREUSES — Film with Jeanne Moreau, Gerard Philipe. (Israel Museum, Tuesday at 6 and 8.30 p.m.)

SUMMER HOLIDAY — The song club of the Hebrew University. (Pargod Pookai Theatre, 94 Bezalet, Monday at 8.30 p.m.)

YOUR PEOPLE ARE MINE — Pop musical based on the Book of Ruth. In English. (Tel Or, Rahov Bahladrut, Saturday at 9 p.m.)

Tel Aviv

BENNY BOOM — Musical, written by Ehud Manor. (Tsavta, 30 Ibn Gvirol, Tuesday at 8 p.m.)

DRESS REHEARSAL — Songs from musicals. With Rivka Ras, Motti Aviv, Yehuda Tamir, Sassy Keshet, Danny Golan. (Bat Dor, 30 Ibn Gvirol, tonight at 8.30)

YORNI BANAI — "Last Winter's Summer Songs." (Bat Dor, 30 Ibn Gvirol, tonight at 11.30)

ZVIRA FIK — (Youth City, Tel Aviv Fairgrounds, Thursday)

EFFI NETZER — Programme of Israeli songs (Youth City, Tel Aviv Fair Grounds, Wednesday)

HAGASHASH HAHIVER — The comedy trio in their show of satirical skills and songs. (Ohel, 4 Beilinson, Sunday at 9 p.m.)

IN A PANIC — (Ohel, 4 Beilinson, Wednesday at 9 p.m.)

JAZZ — (Bar-Barim, 21 Tushia, Sunday)

PLEASE GOD BY YOU — Comedy written and directed by Eli Sagia. (Beit Hahayal, Weizmann and Pinkus, Tuesday at 8 p.m.)

SHALOM HANOCH — "A man within himself." (Youth City, Tel Aviv Fairgrounds, Sunday)

SILOMO ABTEI — In a new programme of songs. (Tsavta, 30 Ibn Gvirol, Sunday, Thursday, at 9 p.m.)

30 YEARS OF SONG — Songs, skits, jokes in celebration of Israel's 30th anniversary. (Beit Hahayal, Weizmann and Pinkus, Monday)

PLEASE GOD BY YOU — (Kfar Saba, Arnat, tonight at 9.30; Feish Tikvah, Feichai, Wednesday at 9 p.m.; Rishon Lesion, Tiferet, Thursday at 9 p.m.)

BAT DOR DANCE COMPANY — Works by Robert Cohen, Alvin Alley, Domi Heller-Soffer. (Tel Aviv, Camari, 101 Diengoff, Tuesday and Thursday at 8.30 p.m.)

BAT DOR DANCE COMPANY — Works by Robert Cohen, Alvin Alley, Domi Heller-Soffer. (Tel Aviv, Camari, 101 Diengoff, Tuesday and Thursday at 8.30 p.m.)

BAT DOR DANCE COMPANY — Works by Robert Cohen, Alvin Alley, Domi Heller-Soffer. (Tel Aviv, Camari, 101 Diengoff, Tuesday and Thursday at 8.30 p.m.)

BAT DOR DANCE COMPANY — Works by Robert Cohen, Alvin Alley, Domi Heller-Soffer. (Tel Aviv, Camari, 101 Diengoff, Tuesday and Thursday at 8.30 p.m.)

BAT DOR DANCE COMPANY — Works by Robert Cohen, Alvin Alley, Domi Heller-Soffer. (Tel Aviv, Camari, 101 Diengoff, Tuesday and Thursday at 8.30 p.m.)

Other Towns

DUDU DOTAN — (Holon, Yad Lebanim, tonight at 10.45)

HAGASHASH HAHIVER — (Netanya, Hod, tonight at 9.30; Gashur, Monday at 9 p.m.; Safed, Tzli, Tuesday at 9 p.m.; Kiryat Shmona, Wednesday at 9.15 p.m.)

IN A PANIC — (Ohel, 4 Beilinson, Wednesday at 9.30; Rahovot, Beit Ha'am, Monday at 9 p.m.; Netivot, Tuesday at 9 p.m.)

PLEASE GOD BY YOU — (Kfar Saba, Arnat, tonight at 9.30; Feish Tikvah, Feichai, Wednesday at 9 p.m.; Rishon Lesion, Tiferet, Thursday at 9 p.m.)

BAT DOR DANCE COMPANY — Works by Robert Cohen, Alvin Alley, Domi Heller-Soffer. (Tel Aviv, Camari, 101 Diengoff, Tuesday and Thursday at 8.30 p.m.)

BAT DOR DANCE COMPANY — Works by Robert Cohen, Alvin Alley, Domi Heller-Soffer. (Tel Aviv, Camari, 101 Diengoff, Tuesday and Thursday at 8.30 p.m.)

BAT DOR DANCE COMPANY — Works by Robert Cohen, Alvin Alley, Domi Heller-Soffer. (Tel Aviv, Camari, 101 Diengoff, Tuesday and Thursday at 8.30 p.m.)

BAT DOR DANCE COMPANY — Works by Robert Cohen, Alvin Alley, Domi Heller-Soffer. (Tel Aviv, Camari, 101 Diengoff, Tuesday and Thursday at 8.30 p.m.)

BAT DOR DANCE COMPANY — Works by Robert Cohen, Alvin Alley, Domi Heller-Soffer. (Tel Aviv, Camari, 101 Diengoff, Tuesday and Thursday at 8.30 p.m.)

BAT DOR DANCE COMPANY — Works by Robert Cohen, Alvin Alley, Domi Heller-Soffer. (Tel Aviv, Camari, 101 Diengoff, Tuesday and Thursday at 8.30 p.m.)

BAT DOR DANCE COMPANY — Works by Robert Cohen, Alvin Alley, Domi Heller-Soffer. (Tel Aviv, Camari, 101 Diengoff, Tuesday and Thursday at 8.30 p.m.)

BAT DOR DANCE COMPANY — Works by Robert Cohen, Alvin Alley, Domi Heller-Soffer. (Tel Aviv, Camari, 101 Diengoff, Tuesday and Thursday at 8.30 p.m.)

BAT DOR DANCE COMPANY — Works by Robert Cohen, Alvin Alley, Domi Heller-Soffer. (Tel Aviv, Camari, 101 Diengoff, Tuesday and Thursday at 8.30 p.m.)

BAT DOR DANCE COMPANY — Works by Robert Cohen, Alvin Alley, Domi Heller-Soffer. (Tel Aviv, Camari, 101 Diengoff, Tuesday and Thursday at 8.30 p.m.)

FRIDAY, AUGUST 11, 1978

THE JERUSALEM POST MAGAZINE

דוכן למוצא

FILMS IN BRIEF

CHARLOTTE MOUSQUETAIRES — French comic-pantomime based on Dumas' writings. Pop group "Les Charlots," dressed up as valets to the four musketeers, in a round of skirmishes and adventures to aid the Queen, Anne of Austria, against her King, Louis XIII and the Jesuit Jetties. Fun for kids.

CROSS OF IRON — Somewhat distorted picture of the German army in World War II. Sam Peckinpah focuses on a regiment of beleaguered German infantrymen during the 1943 Eastern Front offensive and imbues them with too much humanity.

EQUUS — When Dr. Dysart accepts the horrendous case of a 16-year-old stableboy who blinded six horses, it proves to be his own breaking point. The child has galloped into a nightmare of sexual-mystical ritual bound to his God-symbol Equus, but what right has Dysart to exchange passion for normality? Peter Shaffer's famous stage play, skillfully transferred to the screen, lends to stress analysis rather than ecstasy. Fine performances. Thoroughly absorbing.

ESCAPE TO WITCH MOUNTAIN — Walt Disney fantasy about two orphans who possess supernatural powers. Plenty of special effects.

FANTASIA — Brilliant, delightful dream-like Walt Disney classic. Recommended for the whole family.

GOLDFINGER — Neat villains and horrid gadgets in the third James Bond adventure (1964), with Sean Connery (James Bond), Gertie Frohe, Honor Blackman and Harold Sakata (Oddjob).

THE HERITAGE — Describes the destruction of a wealthy 18th century Italian family by an ambitious and beautiful woman of petit bourgeois origin. An almost flawless and superbly controlled drama of passion and intrigue. Highly commendable performances by Dominique Sanda and Anthony Quinn.

IL SAPPORITA — A handsome but mute divinely student becomes companion to a crippled boy and lover to his wealthy mother. In search of a cure he sets off with the child to Lourdes. Sick sexual-religious satire set in Italy. Adults only.

I NEVER PROMISED YOU A ROSE GARDEN — Schizophrenic teenager Deliriah (Ike) is locked in a self-created world of illusory gods. She is unable to bear reality. Placed in a mental institution she comes under the care of a sympathetic psychiatrist and together they fight to regain her sanity. Admirable but oversimplified rendering of Jeanne Greenberg's bestselling novel. Superb performance from Kathleen Quinlan.

JULIA — Fine film directed by Fred Zinneman and based on Lillian Hellman's "Pentimento." About the deep friendship and loyalty between two women, the film spans a time period of 40 years, starting from the years prior to the outbreak of World War II and Julia's fight against fascism. Exceptional acting by Jane Fonda and Vanessa Redgrave.

LEMON POPPSICLE — Israeli film set in the late 50s about 3 daredevil school boys and their sexual escapades. A cast of good young actors turn in natural and touching performances. Amusing and well made but unnecessary and sometimes ugly emphasis on sex. Over 16 only.

LA VIE DEVANT SOI — Simone Signoret as Madame Rosa, an ailing, retired prostitute who looks after the children of her fellow street workers. Her deepest secret is her Jewishness and elation to her in Muhammad, the Arab boy she adopted. Sensitive, vivid and recommended.

LOOKING FOR MR. GOODBAR — Based on Judith Rossner's best-selling novel, about young woman who works as a school teacher by day and frequents singles bars at night in search of rough sex.

MARY POPPINS — Julie Andrews as the nanny with magical powers sings and dances her way through this musical fantasy for all the family.

MEDUSA TOUCH — How does a man behave when he has the psychological power to crash a jumbo and only his psychiatrist can be told the truth? A prominent French inspector is called in to investigate the final unbelievable drama. Exciting and obsessive but lacks the blood-chilling quality of "Carrie." Richard Burton, Lee Remick and Lino Ventura.



(Continued on page C) Pter Angeli and Paul Newman, who plays boxing champion Rocky Graziano, in "Somebody up there likes me."

MONTY PYTHON AND THE HOLY GRAIL — The Monty Python team, as medieval knights of the Round Table led by King Arthur, in search of the Holy Grail. The witty story and character will please nostalgic Monty Python fans.

THE OTHER SIDE OF MIDNIGHT — Based on Sydney Sheldon's best-selling novel about a young woman's obsession with a past lover and her ruthless efforts to win him back. Colourful but rather long and slow; yet, like the book, compulsive nonsense.

PAINT YOUR WAGON — Musical comedy western in which Lee Marvin sings "Wandering Star." Also with Jean Seberg and Clint Eastwood.

A PIECE OF THE ACTION — Well-made action thriller with Sidney Poitier and Bill Cosby turning in sympathetic performances as two sophisticated crooks. Threatened by anonymous phone calls they're blackmailed into serving time at a Community Centre for delinquent kids. Good pace and a human touch. Adults only.

PROVIDENCE — An elderly author, fighting the death agonies of cancer, projects his most squalid and obsessive imaginings into the lives of his family, moving them like pawns to purge his own guilt and fears. Life becomes a highly contrived nightmare. Brilliant but over-written screenplay by David Moros. Superb acting by John Gielgud and Dirk Bogarde. Heavy going but rich and rewarding for connoisseurs of literature and cinema.

THE RESCUERS — Two intrepid members of the "Rescue Aid Society," an international organization of mice, set out by Alphonse Chatter in search of a lost little girl. They find her imprisoned by Madam Medusa and forced to search a pirate's cave for "The Devil's Eye." Beautiful clear animation and reuniting use of colour. Walt Disney excellence.

SATURDAY NIGHT FEVER — How Tony Manero, Saturday night king of the local disco, learns there is more to life than his self-indulgent family, a job in a paint shop and his friends' mindless escapades. John Travolta's on-the-ball sex-appeal, his stunning dancing and the Bee Gees sound-track carry the film when the story falters. Good acting.

SILENT MOVIE — Truly silent, not a word spoken in this hysterical comedy directed by Mel Brooks who also stars as director. Making to make silent movie in Hollywood. Mad goes on with his buddies Marty Feldman and Dom DeLuise.

SOMEBODY UP THERE LIKES ME — Welcome come-back of the movie based on Rocky Graziano's autobiography directed by Robert Wise. Young Paul Newman gives a superb rendering of the belligerent thief and army deserter who becomes world middleweight boxing champion. Dialogue, photography and pace excellent. Recommended.

TAKE THE MONEY AND RUN — Woody Allen's first full length feature film in which he plays a bungling bank robber. Jokes are similar to his later films but nevertheless extremely funny.

THE TURNING POINT — Sentimental and often embarrassing attempt to capture the human-dimension behind the exotic, overpowering world of professional ballet. Shirley MacLaine and Anne Bancroft co-star as two women suddenly confronting themselves and each other while the younger generation reaches to stardom. Feast of ballet excerpts and good studio-work scenes.

50,000 LEAGUES UNDER THE SEA — Adventure film based on the novel by Jules Verne. Stars Kirk Douglas.

AN UNMARRIED WOMAN — A serious and compassionate look at divorce as it affects everyone concerned but mainly from the woman's point of view. Against a background of art and the fashionable side of New York, Erica optimistically finds herself and new horizons. Good performances.

Some of the films advertised are restricted to adult audiences. Please check with the cinema.

Tour Va'aleh

A PERSON TO PERSON SERVICE

Sometimes for another you have thought about settling in ISRAEL.

You have wondered if your future might not be here with your own people. TOUR VA'ALEH exists specially for you: To help you investigate settlement possibilities. To help you decide whether your question is to do with business, immigration, investment, education or anything else about ISRAEL. Come in and inquire at TOUR VA'ALEH.

We are a group of experts on all aspects of immigration are not a faceless, anonymous organization. We work on the spot with friendliness and discretion. It is always a pleasure for us to meet people interested in ISRAEL. Come and say hello. We speak your language.

TEL AVIV: 12 Rehov Kaplan, Tel. 03/258311

HAIFA: 124 Sderot Hananai, Tel. 04/83353

JERUSALEM: 5 Rehov Ben Yehuda, 02-39261

Israel Theatres

Habimah Theatre

Beer Sheva Municipal Theatre

MIDSUMMER NIGHT'S DREAM
Large hall, 8:30 p.m.
Aug. 13, 14, 15, 17, 18, 20

SHADOW BOX
Small hall, 8:30 p.m.
Aug. 13, 14, 15, 18

ESCURIAL — THE NEXT WORLD
Aug. 15, Series 34
Aug. 15, Series 34

MARRIAGE
Aug. 15, Series 13, Beer-Sheva
Aug. 15, Series 14, Beer-Sheva

HAROLD AND MAUDE
Aug. 23, Jerusalem Theatre
Aug. 25, Jerusalem Theatre

Weekly Sailings

to Limassol, Athens, Rhodes, Venice and Ancona

T/S/S "Apollonia" and "Neptunia"

Apply to any travel agent in Israel or to the General Agents

Jacob Caspi Ltd.

Haifa: 1 Rehov Natan, Tel. 04-640093, 083026
Tel Aviv: 25 Rehov Lilienblum, Tel. 03-51412, 54361
Jerusalem: 4 Rehov Yanai, Tel. 02-244266

Hellenic Mediterranean Lines
Safety classification allocated by the Director of Ports and Shipping:
Apollonia—"C" (built 1942);
Neptunia "AA" (built 1959).

Libra Maritime

Ramat Gan Cinemas

Commencing Sunday, August 13, 1978

ARMON

7th week
JOHN TRAVOLTA
in the year's greatest musical
SATURDAY NIGHT FEVER
Weekdays 4, 7, 9, 30

HADAR

8th week
A MILLIONAIRE IN TROUBLE
4, 7, 9, 30

OASIS

2nd week
Walt Disney's
FANTASIA
4, 7, 9, 30

ORDEA

6th week
FUNNY ISRAELIS
4, 7, 9, 30

RAMA

JULIE ANDREWS
Sound of Music
4, 7, 9, 30

LILY

8th week
I NEVER PROMISED YOU A ROSE GARDEN
* BENI ANDERSSON
7, 9, 15

RAMAT GAN

2nd week
* RICHARD BURTON
* LEO REMICK
* LINO VENTURA
THE MEDUSA TOUCH
Adults only
7, 9, 30

ROYAL

Love in its Prime
10, 12, 2, 4, 7, 9, 30

STUDIO

31st week
JULIA
4, 7, 9, 30

TOHELET

3rd week
The Best of Walt Disney's
True-Life Adventures
4, 7, 9, 30

TEL AVIV

6th week
HERBIE GOES TO MONTE CARLO
* DEAN JONES
* DON KNETTS
* JULIE SOMMER
4, 7, 9, 30

TEL AVIV MUSEUM

14th week
ALAIN REYNA last picture
PROVIDENCE
* DIRK BOGARDE
* ELLEN BURSTYN
* JOHN GIELGUD
Mat. at 4:30
THE ROCK FLOWER
Monday and Thursday
10.15 a.m. also

ZAFON

31st week
LA VIE DEVANT SOI
A film by MOSHE MIZRACHI
* SIMONE SIGNORET
* SAMY BEN YOUS
Mat. 4:30. Rosh Yehon

Haifa Cinemas

Commencing Sunday, August 13, 1978

AMPHITHEATRE

Delight for all ages
THE PRINCE AND THE PAUPER
4, 7, 9, 30

ARMON

Hagashah Hahiver
Here in our Neighbourhood
4, 7, 9, 30

ATZMON

7th week
MILLIONAIRE IN TROUBLE
4, 7, 9, 30

CHEN

7th week
SATURDAY NIGHT FEVER
4, 7, 9, 30

ORION

A special sex film you will want to see
CARESSES SOUS UN KIMONA
In colour — adults only
6 non-stop performances daily

MORIAH

24th week
LEMON POPPSICLE
8:45, 9

ORAH

4th week
THE OTHER SIDE OF MIDNIGHT
9, 9

ORDAN



THE SOUND OF MUSIC

* JULIE ANDREWS
8, 8, 11

MIRON

6 non-stop performances daily
Sex and erotica
EMANUEL IN AMERICA
adults only

ORLY

6th week
FANTASIA
8:30, 9
matinee at 4: Heracle

PEER

HERBIE GOES TO MONTE CARLO
* DEAN JONES
* DON KNETTS
4, 7, 9, 30

RON

6th week
FUNNY ISRAELIS
4, 7, 9, 30

SHAVIT

3rd week
EQUUS
8:30, 9

Jerusalem Cinemas

Commencing Sunday, August 13, 1978

ARNON

3rd week
JULIA
4, 7, 9

EDEN

2nd week
Walt Disney Film
20,000 LEAGUES UNDER THE SEA
* KIRK DOUGLAS
Weekdays 4, 7, 9

EDISON

THE TIGER STRIKES AGAIN
* BRUCE LEE
7, 9, 30
Adults only

ORNA

5th week
THE TURNING POINT
Weekdays 4, 7, 9

RON

6th week
FUNNY ISRAELIS
Weekdays 4, 7, 9

SEMADAR

2nd week
I NEVER PROMISED YOU A ROSE GARDEN
Weekdays 7, 9, 15

The Small Auditorium

BINYENI HA'OOMA

PAINT YOUR WAGON

* LEE MARVIN
* CLINT EASTWOOD
8:45, 9:30
Mat. Friday 2:30, weekdays 2:30
Israel Film
Operation Entebbe
with
Yehoram Ga'on

ORIGIL

2nd week
THE PRINCE AND THE PAUPER
Weekdays 4, 7, 9

ORION

2nd week
A PIECE OF THE ACTION
* SIDNEY POITIER
* BILL COSBY
4, 7, 9, 30
Adults only

ORNA

5th week
THE TURNING POINT
Weekdays 4, 7, 9

RON

6th week
FUNNY ISRAELIS
Weekdays 4, 7, 9

SEMADAR

2nd week
I NEVER PROMISED YOU A ROSE GARDEN
Weekdays 7, 9, 15

The Small Auditorium

BINYENI HA'OOMA

PAINT YOUR WAGON

* LEE MARVIN
* CLINT EASTWOOD
8:45, 9:30
Mat. Friday 2:30, weekdays 2:30
Israel Film
Operation Entebbe
with
Yehoram Ga'on

Tel Aviv Cinemas

Commencing Sunday, August 13, 1978

ALLENBY

7th week
Tonight at 10
Weekdays 4:30, 7, 9, 30
* PAUL NEWMAN
SOMEBODY UP THERE LIKES ME
Mat. 4:30
Tarzan Escapes

BEN-YEHUDA

2nd week
Tonight 10, 12, 15
Weekdays 4:30, 7, 9, 30

Jane Fonda
Jon Voight
Bruce Dern

1978 CANNES FESTIVAL
WINNER
BEST ACTOR
JON VOIGHT

Coming Home
United Artists

CHEN

7th week
JOHN TRAVOLTA
in the year's
GREATEST MUSICAL
SATURDAY NIGHT FEVER
4, 7, 9, 30

CINEMA ONE

James Bond
The Man with the Golden Gun
* SEAN CONNERY
One week only
Weekdays 4:30, 7, 9, 30

CINEMA TWO

2nd week
Tonight 10, 12
Weekdays (except Friday)
10, 12, 2, 4:30, 7, 9, 30
Woody Allen's

BANANAS
UNITED ARTISTS

DEKEL

2nd week
MEL BROOKS
2 performances 7:15, 9:30

GAT

8th week
THE RESCUERS
A wonderful heart-warming
full-length feature.
Every one will enjoy it!
Weekdays 4:30, 7, 9, 30

DRIVE-IN

The Best of
Walt Disney's
True-Life
Adventures

Friday night only: 10, 12, 30

* GENE KELLY
* LESLIE OASON
in the musical drama
AN AMERICAN IN PARIS

ESTHER

7th week
A comedy for
all the family
with
* YEHUDA BARKAN
* YAKOV BORD
* MANDY RICE-DAVIES

MILLIONAIRE IN TROUBLE

Weekdays 4, 7, 9, 30

GAT

8th week
THE RESCUERS
A wonderful heart-warming
full-length feature.
Every one will enjoy it!
Weekdays 4:30, 7, 9, 30

GAT

8th week
THE RESCUERS
A wonderful heart-warming
full-length feature.
Every one will enjoy it!
Weekdays 4:30, 7, 9, 30

GAT

8th week
THE RESCUERS
A wonderful heart-warming
full-length feature.
Every one will enjoy it!
Weekdays 4:30, 7, 9, 30

GORDON

4th week
SOLDIER BLUE
* CANDICE BERGEN
* PETER STRAUSS
4, 30, 7, 15, 9, 30

HOD

5th week
TONIGHT AT 10
4:30, 7, 9, 30
* RICHARD BURTON
* LEO REMICK
* LINO VENTURA
THE MEDUSA TOUCH
adults only

LIMOR

7th week
7:15, 9:30

WOODY ALLEN'S
"TAKE THE MONEY AND RUN"

CHITTY CHITTY BANG BANG

Mat. 4:30
MAXIM
Tel. 287487

4 CHARLOTS MOUSQUETAIRES

Adventure comedy by
Andre Delval
4, 30, 7, 15, 9, 30

OPHIR

18th week
* ANTHONY QUINN
* DOMINIQUE SANDA
THE HERITAGE
4, 30, 7, 15, 9, 30

ONLY

6th week
FUNNY ISRAELIS
4, 30, 7, 15, 9, 30

MOGRABI

20th week
THE OTHER SIDE OF MIDNIGHT
A film by CHARLES JARROT
* MARIE-FRANCE FISIER
* JOHN BECK
at 8 & 9

PARIS

5th week
IL SAPPORITA
Directed by Sergio Nasca
A daring satire
today 10 a.m., 12 noon
Also tonight 10, 12
Weekdays: 10, 12, 2, 4, 7, 9, 30
Adults only

FEER

Jewish music comes home

Yohanan Boehm

ANOTHER OF THIS hectic summer's big events has come to an end: the First World Congress on Jewish Music, held in Jerusalem. Between the President's reception on Monday of last week, to Mayor Teddy Kollek's at the Israel Museum on Saturday, some 450 registered participants went from session to session, from concert to concert, to listen, to discuss, to meet old friends and make new acquaintances, to find out whether there have been any new developments or whether the world is still turning on its accustomed axle.

Of course, no congress, national or international, on any subject under the sun, discloses any revolutionary inventions or presents any upsetting innovations, and this assembly was no exception. It was not meant to answer great philosophical questions or find solutions to old

problems. The intention was rather, as explained by Michael Smolira-Cohen, the chairman of the congress committee, to take stock of achievements and the diversity of opinions and attitudes, to present a panorama of the variety and the contrasts that form — and this was the title of the Congress Assembly — "Musical Tradition and Creation in the Culture of the Jewish People, East and West."

It is generally agreed that the event was a considerable success in all its aspects. Not one item on the programme was changed or omitted. Only two speakers — a Jerusalem Ethiopian and an expert from India — had to drop out at the last minute.

AMONG THE surprisingly large number of registered participants, the big contingent of young Israelis was said to include about 80 music teachers. Although only 20 people could be invited from abroad as guests, over 80 came. The U.S. led the list by a long way, with 47 participants,

signifying the importance attached to the congress by American experts. France and West Germany came next with six representatives each, and after them were England, Canada, South Africa, Argentina, Austria, Italy, Denmark, Mexico and Japan.

The budget was provided by the World Jewish Congress and the Public Council for Culture and the Arts of the Ministry of Education and Culture. The preparations for the congress were excellently coordinated by Ilana Parnes, and all the technical arrangements worked smoothly, including the simultaneous translations into English and Hebrew. Some of the papers were already available in print, and the rest of the material is expected to be published within a year.

The notable veteran of Jewish music, Prof. Eric Werner, was honorary president of the congress, and he will continue in that capacity in connection with future activities in the field. And these will be many and varied, for the most positive outcome of the congress was the decision to turn it into a permanent body. This will follow up and intensify research, encourage meetings and symposia for the exchange of ideas, and provide material to other



bodies on an international scale. No decision has yet been taken on whether a world congress should be held every five or ten years, with conventions on specific subjects in between.

One important by-product of the ecumenical session ("Points of Contact between Church and Synagogue Music, East and West") can be seen in the fact that several lecturers met privately after it was over and decided to continue their stimulating dialogue at another gathering in this country to be arranged by Prof. Hanoah Evenari of Tel Aviv University.

PERHAPS the greatest criticism to be levelled against the congress as a whole is that the tremendous rich and very tight schedule left virtually no time for relaxation or for absorbing all the material presented. Some of the more interesting sessions were so overloaded with personalities and handicapped by the time factor that much had to be left unsaid or just touched upon. On the other hand, the organizing committee took great pains to include as wide a range as possible of subjects, problems and aspects. Future conventions will have to deal with specialized and limited themes in order to allow for more concentration on content and achieve more tangible results. A week is the maximum period for such a congress. It is too much of a squeeze to include everything in that time. But unattested praise outweighs this criticism, as the general programme testified to the enormous care that had been taken by the organizers to ensure a stimulating and rewarding experience.

It is good to realize that Israel has become the world centre for the study and development of Jewish music, and that Jerusalem has been accepted as the natural venue for international gatherings on the subject.

Yiddish echoes



Joseph Buloff "one of the great actors of our time," in any language.

THEATRE Mendel Kohansky

THE ISRAEL Festival's sole contribution to the spoken word this year is an appearance by Joseph Buloff, the distinguished Yiddish actor. In the Recanati Hall of the Tel Aviv Museum, which could not hold the large crowd even with chairs added, Mr. Buloff gave an evening of readings of masterpieces and minor pieces by Yiddish writers, all of it enthusiastically received by as responsive an audience as any performing artist could wish.

Joseph Buloff is one of the great actors of our time, in any language. He is one of those rare performers who can ennoble an indifferent text, or even do without any text at all. One is reminded of such immortals as Talma and Sarah Bernhardt, who appeared in inferior plays, and invested the shallow characters they had to play with depths the authors never dreamed of.

I LAST saw Buloff in a play in New York in December 1976. It was a thing called *The Fifth Season*, a Broadway comedy which had for years served as a vehicle for the late Menasha Skolnik. Translated into Yiddish, it ran for a long time with Joseph Buloff in the main role of the tailor, a simple fellow with golden heart but no head for business, caught in the meat-grinder of New York's garment district.

A sillier Broadway comedy was never written, but it was a joy to watch Buloff as the Chaplinesque character trying to cope with situations beyond his understanding, devising all sorts of fantastic stage business, keeping the audience in stitches by just being Buloff.

He was funny in a heart-breaking way. All the suffering of the Jewish people over the cen-

turies of dispersion was expressed in his voice, in his deeply creased face, as he endured the banal troubles of the reluctant businessman, as he shambled on the stage, a figure out of a Sholem Aleichem story, a Chagall painting. He was surrounded by a fairly good cast, but the stage came alive only when he was on.

Life as usual imitating art, there was a sad aspect to that show off stage as well. As Buloff, in his ill-fitting rag-bag of clothes was making the audience laugh at his troubles, outside the theatre the wreckers were waiting to tear down the building as soon as the show closed a few days later. The building, with its shabby vestiges of past opulence, the home of Maurice Schwartz's Art Theatre in the great days of the Yiddish theatre in America, was the last relic of those days to go.

AFTER A CAREER spanning almost six decades — Joseph Buloff started acting in the famed, short-lived Vilner Troupe during World War I — the world's foremost Yiddish actor no longer has a theatre in which to play, anywhere in the world. Years back he would come to Israel periodically to appear in full-fledged shows, usually with an interior supporting cast, but this stopped when audiences for his kind of Yiddish theatre dwindled away.

So we now have the annual pleasure of seeing Joseph Buloff when Festival time comes around. He is as superb a reader as he is an actor, forceful, infinitely expressive, extracting every bit of meaning when he has a text worthy of his talent. This power of his was especially evident in the reading of Jacob Glatstein's poem on the Holocaust, one of the great poetic works of our time, in which the poet — in the manner of the prophets — makes his account with God on behalf of the Jewish people.

The programme opened with Sholem Aleichem's *The Tenth*, an amusing trifle about nine Jews on a train in search of a tenth for a *minyan*, and continued with Buloff's main stock-in-trade, pieces by Lutzky, the poet who wrote about peas in the soup and hats in the wind. It included an unconscionably long and quite silly piece about a Yiddish-speaking immigrant in America trying to learn English. If Buloff were to take my advice — thus establishing himself as the first actor in history ever to take a critic's advice — he would drop this piece of nonsense as unworthy of his talent.

BULOFF SHARED the platform with the clarinetist Giora Feldman. I had not heard the artist in a number of years, and I was appalled at his deterioration. A former member of the Israel Philharmonic Orchestra, he started several years ago on the laudable road of rescuing from oblivion and reviving traditional klezmer music to which he was born as a member of a *klezmer* family in Argentina. He now bills himself as a performer of "Jewish soul music," a term borrowed from American Blacks, and he has since acquired some awful show business mannerisms to go with cheap effects on the clarinet. Also, his repertoire includes such "authentic" klezmer music as a medley from "Fiddler on the Roof."

JERUSALEM RESTAURANTS JERUSALEM

THE AMERICAN COLONY HOTEL



nablus road
The old Arab courtyard, cellar-bar and restaurant in this unique hotel provide ideal settings for you to relax and enjoy food and service of the highest quality. Highlights of the week are Tuesday and Thursday nights, when a pianist plays in the bar, and the famous buffet lunch on Friday and Saturday. Please ring 282421 for reservations.

The KHAN RESTAURANT

* Fish Specialties * Finest Continental & Oriental Food * Excellent Service * Pleasant Atmosphere * Kosher Saturday lunch — Jewish traditional food
Open daily for lunch and dinner. Eurocard, Master Charge, etc., all honored. We accept orders for family banquets.

Located at the Jerusalem KHAN Center, 2 David Ramaz Sq. (near Railway Station). Tel. 02-718802

FUN TEA HOUSE



ISRAELI FOLKLORE
Ethnic Dances * Singers * Exotic Costumes
Band * Lively Songs & Music * Community Singing
Come participate and have a great time
Monday & Thursday: Dancing
Tuesday: Folk Singing
Saturday: Piano
Light Snacks & Drinks
Tickets available at hotels and at club
For reservations call 711019
31 Messikat Yeshurun St. (cor. 17 Agrippas St.), Jerusalem

Palmachi restaurant

Pleasant Atmosphere * Airconditioned
The Best of Oriental & Israeli Specialties
Open Nonstop 11 am-11 pm
Listed by the Ministry of Tourism
13 Shamai St., Jerusalem Tel. (02) 234784

MASSWADEH restaurant

Unique Oriental & European cuisine, grilled lamb, Arab mezzes & meat, etc. Lunch & dinner group functions. Listed by Min. of Tourism Tel. 284048
9 Masoudi St., East Jerusalem

DAGIM BENIM
Kosher Tel. 222403

Eat and enjoy yourself at the most elegant fish restaurant in Jerusalem. Polite Service, Reasonable Prices. WE FISH OUR OWN FISH!
1, Masikat Yeshurun St., Jerusalem opp. Menara Sq. Fully airconditioned

Chez Simon
Bistro Acoche
Listed by Ministry of Tourism. Credit Cards Accepted.

YOUR PERSONAL HOST * Finest Continental Specialties * Warm Atmosphere With Background Piano Music * Excellent Service * Special Meeting Rooms
Open for Lunch & Dinner
15, SHAMAI ST., JERUSALEM. Tel. 225802

CHUNG HWA
CHINESE FOOD AT POPULAR PRICES.
OPEN ALL DAY - 7 DAYS A WEEK.
tel. 02-422746
1 zangwill st., Kiryat hayovel (near gas station, 200 m. from holland sq.)

LEVIATHAN
Exclusive Sea Food Restaurant
Lobster, Calamari, Shrimps
Variety of Fish Specialties
Open From Noon To Midnight
11 Rashid St. East Jerusalem
Tel. 283655

motza inn
Israeli Country Atmosphere
Moroccan Specialties
Open for Lunch & Dinner 7 days a week
Jerusalem-Motza Junction (5 minutes from Jerusalem)
Tel. (02) 531713. Open 11 pm-midnight

Hassan Afendi
Arabi Restaurant
* Oriental atmosphere
* Best Eastern food & lamb dishes
3 Rashid St., Herod's Gate, behind post office, East Jerusalem, Tel. 283599
* Listed by Ministry of Tourism

The Little Pub
27 Jaffa St. Tel. 228088
* DRAFT BEER
* Mixed drinks
* Hors d'oeuvre
* Background music
— Open 8 am-7 pm for backgammon, drinks, music, 7 pm-2 am for pub.

Central Restaurant GERLITZ
Jewish Cooking
GLAT KOSHER
Israeli Rabbinate Approval
18 Metchei Israel St., Gush Quarter
Tel. 284342
Buy coupons for Shabbat meals and holidays in advance

art galleries

alc Arta
Large Selection of Best of Israeli and International Painters and Sculptors
Open Sun-Thurs 10-12, 12-19 Fri & Sat 11-12
4 Akiba St., Jerusalem Tel. 02-727973

NEIBURGER GALLERY
Israeli originals
Lipshitz, Grobman
Ofek
3 Yarnai St., Qad Bldg.

SAFRAI GALLERY
RUBIN * CHAGALL * SHARIR
BAK * MIRO * KIKOINE * WEILL
17 Shimonson Hamakka St.
Tel. (02) 221294, 240387
Res. tel. (02) 61052
King David Hotel, tel. (02) 231723
Piazza Hotel, tel. (02) 228153, ext. 3318
In Tel Aviv we are on Gordon Street

services

TOVIA BIER
Real Estate Brokers
FLATS, PLOTS, HOUSES & SHOPS
Tel. 39784, 69621
Jerusalem
8 Karen Kayemeth St., Rehavia

THIS WEEK IN ISRAEL THIS WEEK IN ISRAEL THIS WEEK IN ISRAEL

Balalaika
restaurant
Russian, French, Continental Food — Kosher
* Air conditioned, * Band & dancing — Evenings * Bar and Restaurant
* Lunch at 12 — special lunch prices
* A la carte dinner 7 pm-midnight
A MUST EXPERIENCE!
234 JAFFA ROAD
JERUSALEM
Tel. 536487

select
RESTAURANT & BAR
MODERATE PRICES & QUICK SERVICE
OPEN FROM 11 AM TO MIDNITE
LARGE SELECTION OF FINEST ORIENTAL & EUROPEAN FOODS
FULLY AIRCONDITIONED
WATCH YOUR FOOD PREPARED ON CLOSED-CIRCUIT TV
JAFFA GATE
Armenian Orthodox Patriarchate St.
OLD CITY, JERUSALEM
TEL. (02) 283325
FOR RESERVATIONS

Pizzeria RIMINI
20 KINDS OF PIZZA
CANNELONI, LASAGNA AND MORE KOSHER
15 King George St., Tel. (02) 226505
43 Jaffa Rd. Tel. (02) 226534

dagwood
SNACK BAR
Enjoy light, kosher meals in this air-conditioned dairy restaurant and coffee shop.
3rd floor in Hemashbir Lazarchen Bldg.
At King George St. cor. Ben Yehuda, Tel. (02) 225141

THE CITADEL
CHINESE RESTAURANT
The Best SZECHWAN CUISINE
in an authentic Chinese atmosphere prepared & served by our expert Chinese chefs
Open daily: noon-3.30 pm
6.30 — 11.30 pm
Airconditioned & centrally heated Background Music
14 Hativat Yerushalayim St. (opp. David's Citadel)
Tel.: 288887

YEMENITE
RESTAURANT
The only Yemenite Restaurant in town — and kosher, too. Authentic charcoal-grilled Yemenite meals, featuring fresh lamb specialties, in distinctive Yemenite atmosphere.
Open Sun.—Thurs., noon-midnight
Sat. 7 pm-midnight.
181 Agrippas St. Tel. 243062
Buses: 8, 11, 12, 13, 18, 20, 25, 27, 37

THE JUDEAN LION
The Continental Restaurant with the best service in town.
The only place in Israel where one can have a full meal and, without moving from the chair, enjoy a full-scale floor show on an international scale.
* Belly dancer
* Israeli folkdancing troupes and
* star of the evening...
Ruchama — Winner of 1977 Israel Song Festival
Lunch: 11.30 am-3 pm
Dinner: 8.00 pm-see hours.
(Floor Show at 10 pm)
Full air-conditioned comfort.
Reservations at all hotels or at the Restaurant.
Tel. (02) 242963 24 Feb Hagen St. Jerusalem



this week at the israel museum jerusalem

GALLERY TALK Tues. 15.5.78 — 7.15 p.m.
Script, Scroll and the Book. Mrs. Yael Israeli

FILM Tues. 15.5.78 — 6.00 p.m. and 8.30 p.m.
"LES LIAISONS DANGEREUSES" (France, 1959). Director: Roger Vadim, with Jeanne Moreau, Gerard Philippe. Music: Theolonius Monk, Art Blakey.

SPECIAL EVENT Sat. 16.5.78 — 9.00 p.m.

"THE CONDUCTOR". A crazy evening of mime, comedy, and musical madness with famous British silent comedian JULIAN CHAGIN AND HIS BRASS QUARTET. From Chagrin's unanimous acclaim by the British and U.S. press: N.Y. Times — "Mr. Chagrin is marvelous." London's Sunday Times — "He is irresistible." His shows have played at the Edinburgh Festival, in London's West End, and throughout the U.S. Entrance: members IL30; non-members: IL40.

FOR CHILDREN AND YOUTH
Monday 14.5.78 at 11 a.m. and 3.30 p.m. "CARTOON FESTIVAL"

Tuesday 15.5.78 between 4.30 p.m. and 6.30 p.m.
CLOWN AND MUSICAL STREET PERFORMANCE.
Clowning, juggling, music, games. (In and around the Youth Wing). No extra charge.

Wednesday 16.5.78, "SHUGAON", a comedy show for the whole family by Julian Chagrin and his little friends. Including short film, mime and the "SIX MILLION DOLLAR BOY". At 11 a.m. and 3.30 p.m.

Thursday 17.5.78 at 11 a.m. and 3.30 p.m. Film: "THE YOUNG PRINCESSES" with Shirley Temple. From the Kolnoa Lenoar collection.

VISITING HOURS:
Israel Museum: S.M.W.Th. 10 a.m.-6 p.m. Tues. 4-10 p.m. Fri. Sat. 10-2 p.m.
Shrine of the Book & Billy Rose Garden: same as Museum except Tues. 10 a.m.-10 p.m.
Rockefeller Museum: Sun.-Thurs. 10 a.m.-6 p.m. Fri. Sat. 10 a.m.-2 p.m.

GUIDED TOURS IN ENGLISH
Sun. and Wed. 12 a.m., Tues. 4.30 p.m. (Upper Entrance Hall) Israel Museum only.
Palestine Centre closed until further notice.

American Embassy, Tel Aviv

Consular Section
Visa Section, Tel. 03-50015
Citizenship, Tel. 03-50018



israel film archive - jerusalem

11.5 5.00 Blume in Love — Paul Mazursky

13.5 6.00 Special Screening: The Brig — The Living Theatre

1.50 Son of the Sheik — Rudolph Valentino

9.30 Jules and Jim — Francois Truffaut

14.5 6.00 Special Screening: The Brutalisation of Frank Bloom — Reinhard Hauff

1.00 The Sterile Cuckoo — Alan Pakula

9.30 Robin and Marion — Richard Lester

16.5 6.00 Children's Film — Laurel and Hardy

1.00 Nuthin' — George Ovadis

9.30 L'amour L'apres-midi — Eric Rohmer

Screenings: Beit Agon, 37 Rehov Hillel M. Shaver Auditorium

DOG MOR

Selected dog food supplied directly to your home.

Order from an agent or

Tel. 03-56510, 757561, 754945, 299831.

Sharon area: Flak Panther, Tel. 03-552145

The Israel National Opera

Founders: EDIS DE-PHILIPPE

1 Allenby Road, Tel. 03-57257

T.A. 12.5

LA TRAVIATA BY VERDI

HAIFA 14.5, T.A. 16.5.

THE LAND OF SMILES

Media week

Daphne Raz

A FIVE-PART BBC series about the life of the scientist who discovered radium, Nobel Prize-winner Marie Curie, begins this evening on Israel Television (21.20). The dramatization by Elaine Morgan is based on a book by Robert Reid, former head of BBC's science programmes, which presents Marie Curie's life in a more realistic light than the biography by her daughter, Eve. Marie Curie was filmed on location in France and England, with Jane Lapotaire and Nigel Hawthorne in the leading roles. The series was directed by John Glenister and produced by John Osborne.

THIS WEEK'S TV drama, *Love Affair* by William Trevor (Monday, Aug. 13, 22.00) stars Celia Johnson as the elderly Miss Hobbs, who fills in newspaper coupons just for the sake of the salesmen's company. She takes driving lessons for the same reason, but the relationship with her instructor, played by Maynard, leads to results which neither of them could have imagined.

MONDAY'S TV feature, *Julius Bream: A Life in the Country* (Monday, Aug. 14, 21.00) presents the famous English guitarist and virtuoso. In addition to half an hour of music, including works by Dowland, Bach, Villa Lobos, Tarrega, Grandos, Rodrigo and Bream's *Idol Django Reinhardt*, this film portrait provides an insight into Bream's private life in his 18th-century farmhouse.

In the series *Heart to Heart* (Monday, Aug. 14, 21.00), Yoav Katz presents programmes dealing with pressing social issues. The first programme examines new ways of dealing with the problems of juvenile delinquency and prostitution.

On the 30th day after the death of television director Paul Salinas, there will be a repeat broadcast of his production of a Hebrew version of Eugene Ionesco's *The Chairs* with Lea Koenig and Shlomo Bar-Shavit of Habimah (Thursday, Aug. 17, 22.00).

A NEW series, *The Way to Truth* (Radio 1, Saturday Aug. 12, 16.00) dealing with existentialist philosophy, includes strange and

Creative junk

Ephraim Kishon

THE OTHER DAY we packed ourselves and the bones of our family into the car and went to join the crowds at Tel Aviv Museum's "Artist-Society-Artist" exhibition. Alternately using elbows and eyes, we studied the works on show, purporting "to reflect the reality of 30 years of Israeli statehood."

Presently our son Amir asked: "Where are the cameras?" He had seen the movie "Funny Israels" based on the good old hidden-camera v. dumb-sucker trick, and the bright boy had concluded that the same pranks were at work here. They had collected a lot of junk, glued and hammered and splashed a bit of paint here and there, then printed an awfully solemn catalogue with a great many foreign words in it, and now they were wielding their hidden cameras to record the crowds flocking reverently among the trash.

The cameras weren't there, though. The dumb suckers were. We were sure they kept their tongue in their cheek when they described their handiwork in terms of "an emotional syncope, set in a crystalline atmosphere of new-mechanical constructivism *au deux chevaux*." — frightening the viewer into thinking himself an illiterate slob who had better keep his mouth shut.

Now, at this 30th Anniversary Exhibition, when we saw the lot, that they don't have an opinion

satisfied museum directors and the thrilled crowd, we suddenly received a jolt.

"Good Lord," we said to ourselves, "they mean it!"

"Artist-Society-Artist": an exhibition on the theme of Israeli society, 1948-78.

According to the catalogue, it is divided into four stylistic periods. In actual fact there are only two. Most of the available space is taken up by the *avant garde*, while the margins are abandoned to a few famous names of the school that still sticks to its paint and brush, *schibboleth*.

You see here, for example, a life-size Football Tote Form with a few daubs of fresh paint; a photograph of an apartment house — presumably meant as a dire warning against Art copying Reality; a slap in the face for I.R.M. captioned: "Computer Analogy"; a shot of four fingers stitched together — "materializing semantic problems."

"THANK GOD" for the catalogue, or we wouldn't know what we were seeing.

About a lot of childish scribbles in chalk on black paper, for instance, the catalogue says that it is an attempt "to pinpoint the Israeli myth," seeing that "an object's sense of orientation in space is a function of its self-awareness." Which just goes to show you that the Israeli's functional self is an infantile mess.

From time to time we look up, blinking: yes, this is the 30th Anniversary Exhibition, chalkpits, and all. The crowd stares at the red fire-extinguisher in the corner and wonders what it means.

This official 30th An. public imposture raises quite a few questions. What were the criteria for selecting these works, please? Why this broom but not that brush? This blot and not that stain? Who is trying to fool whom? Experience tells us that the trouble generally starts when little cruties are made into great oracles of the art world. The script is always the same: a busy political establishment casually assigns the job to some ineffectual artistic committee, which passes the reins to the first vaguely familiar name from some daily or other, who thereupon rules supreme.

The result is that anything goes — trash, rubbish, a dollop of fish glue; and the result is Artist-Garbage-Artist.

And why not? It's a free country, and if someone wants to take an old sewing-machine apart, reassemble the pieces and call them "Venus" or "Holocaust Memorial," we wish him joy of it. The question is, why we, the reader and I, must subsidize him with our taxes; why it has to be shown in a national museum under the 30th An. excuse; and lastly — whether in a world where anything goes one may also raise a voice in protest against it.

Translated by Miriam Arad
By arrangement with "Ma'ariv."

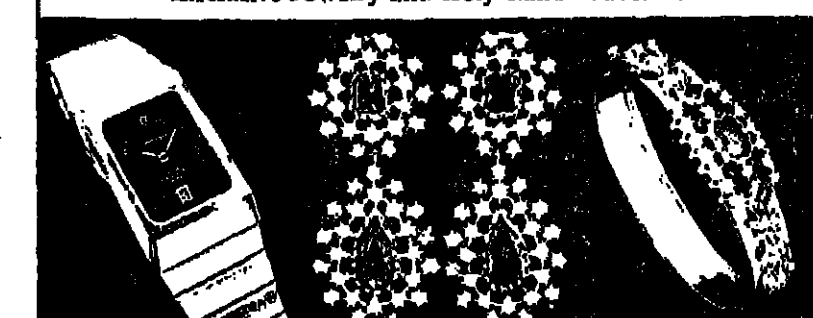
THIS WEEK IN ISRAEL • THIS WEEK IN ISRAEL • THIS WEEK IN ISRAEL

BETHLEHEM BETHLEHEM BETHLEHEM BETHLEHEM EILAT

shopping is a pleasure at

THE THREE ARCHES

WITH A MONEY BACK GUARANTEE
Two locations on Bethlehem's Main Street
* Diamonds * Gem Stones * Manufacturer of Exclusive Jewelry and Holy Land Souvenirs



For shuttle service in Greater Jerusalem area call 942584
Major credit cards honored
Certificate of quality given on all purchases

THE THREE ARCHES
NICOLA M. CANAVATI
wholesalers, retailers & exporters

Showrooms: Main Street, Bethlehem, Tel. 742584, 743256
Office: Municipality Bldg., Rooms 1 & 2, Manger Square, Tel. 742489
Mailing Address: P.O.B. 214, Bethlehem, Israel
Cable Address: NICAN
—catalogue available—

vienna restaurant & bar

Oriental and European specialties served in airconditioned comfort, near the Church of the Nativity. Open daily for lunch and dinner. Special arrangements for groups.
Telephone (02) 742783 for reservations, Bethlehem



while you dine... fondue savoyarde
the only one in Israel and the best you have ever tasted
particular atmosphere background music
...you may as well do some shopping
drugstore exotic
KFAR SHMARYAHU, Commercial Center, 10 minutes drive from Tel Aviv, a few minutes walk from Herzlia Hotel.
Please reserve your table. Just phone 938281.

HERZLIA
beauty mark
Perfumery and Gifts
Gold & Silver Jewelry
Leather purses
Beauty Institute
Diploma Services
Hair-cutting
King Shmaryahu Commercial Center
Tel. (03) 930669

THE Sea Gull
Eat and enjoy yourself at the most elegant fish restaurant in Herzlia on the seafloor
Open for lunch & dinner
Ample parking
Zionism Square near Daniel Tower Hotel
For reservations call 930253

DI-ZAHAV

TOURISM & RECREATION LTD.

Hotel Holiday Village, Desert Tours, Diving Club, Sailing Club, Water Ski, Fishing, Buffet Restaurant
Address: Moshav Di-Zahav, Post Eilat
Tel. (057) 99215, 99257
Tel. Aviv Address: 48 King George St., Tel. (03) 288327

CAR RENTALS

SUN-TOURS RENT-A-CAR LTD.

8 Bograshov St., TEL AVIV
Tel. (03) 68906, (03) 68902

ZOHAR RENT A CAR
Free delivery and collection services
Reasonable prices
JERUSALEM
124 Jaffa St. Tel. day 633099, night 420418
24 King David St. Tel. 222260, 222291
TEL AVIV
112 Hayarkon St.

THIS WEEK IN ISRAEL • THIS WEEK IN ISRAEL • THIS WEEK IN ISRAEL

JERUSALEM SHOPPING JERUSALEM SHOPPING JERUSALEM SHOPPING

Yaacov Heller
Sculpture & Jewelry
STUDIO II
22 King David St. (near King David Hotel)
Tel. 233235
Open: Sunday-Thursday 8 am-10 pm
Friday & Sat. 8 am-2 pm; Saturday 7-10 pm
Gold, Silver & Diamonds
Exporter & Retailer

ORPAL jewelry factory
"GOLD AND SILVER JEWELRY SET WITH PLATINUM" 20% REDUCTION FOR TOURISTS WHO PRESENT THEIR AD "THE COINTEGRATED MINISTRY OF TOURISM"
Eilat, Commercial Center
Jerusalem Sides Branch: CLM Center

bestsellers
3rd Floor, Meroz Clal, 97 Jaffa St. (opp. The Davidka) Jerusalem
We are Israel's ONLY discount bookstore. We offer 25% discount on our paperback and from 15%-50% discount on our hardback books. Why not pop in and have a free coffee whilst you browse around. We would love to see you.

ESTHER ZEITZ
Yemenite Hand Embroidery Workshop
fine quality reasonable prices
14 Bezalet St. (cont. of Ben Yehuda St.)
Tel. 231102

TAMAR
Your gift shop in the center of Jerusalem
RELIGIOUS ARTICLES • JEWELRY • ARTS & CRAFTS
Special discount on large purchases
37 Jaffa Rd. Tel. (02) 232823

A.Klein
Manufacturers of high-quality olive wood articles, promotional items, including genuine antiquities.
34 Bar Ilan St. Tel. (02) 280992
Open daily 8 am-5 pm

ESTHER ZEITZ
Yemenite Hand Embroidery Workshop
fine quality reasonable prices
14 Bezalet St. (cont. of Ben Yehuda St.)
Tel. 231102

JERUSALEM HOUSE OF QUALITY
Exhibition & Sale of Jerusalem's Craftsmanship
12 Hebron Rd., Buses Nos. 4, 6, 7, 18
Tel. 717430, 715100

Esther Doron
Objects of Art and Jewelry
Antique and Modern
Open 9.00 am-1.00 pm
4.00 pm-7.00 pm
9 Shimonon Hamaika St.
Tel. 227528, Jerusalem

Antique Shop
Gold Jewelry Judaica Antiques
Open daily 9 am-7 pm
10 Ben Yehuda St.
Tel. 222276 (after hrs. 712711)
Major Credit Cards honored

hahn toys
Israeli & Foreign Quality
Toys from All Over the World
Plasticine - Nipper - Play School
Fisher Price - FIMO Modelling
7 Shamai St. (opp. Orion Cinema)
Tel. 02-222034

ancient roman glass jewellery
choicest Israeli arts & crafts
baitel mphase square, opp. Beit Rothman
Open 9 am-7 pm non-stop

Fish and couscous

MATTERS OF TASTE / Haim Shapiro

IT IS WITH some satisfaction that one notes that North African cuisine seems to have come of age. Restaurants specializing in such cooking spring up with increasing regularity, much as Central European restaurants did in the past.

The latest eating place with food from the Maghreb is Fish Shlomo, a kosher establishment that occupies the former premises of the Little Gallery at the end of Rehov Yoel Salomon in Jerusalem. The picturesque building, with its series of spacious dining rooms, tends to compensate for the rather plebeian name.

After having been seated at a corner table with a view of a large aquarium, we perused the extensive menu. We were sorry to hear that there were no stuffed sardines. It always seems terribly unfair to list such tantalizing items and then not have them available.

Instead, we opened our meal with a couple of salads, ichina and Turkish salad, both satisfactory, served with hot pitot. A few moments later the waiter also turned up with rather good homemade felafels.

THE MEAL became considerably more interesting with the main

course. I tried the locus (bream) steak baked in a hot sauce with tomato and green pepper. This was quite good, a bit too hot for many tastes.

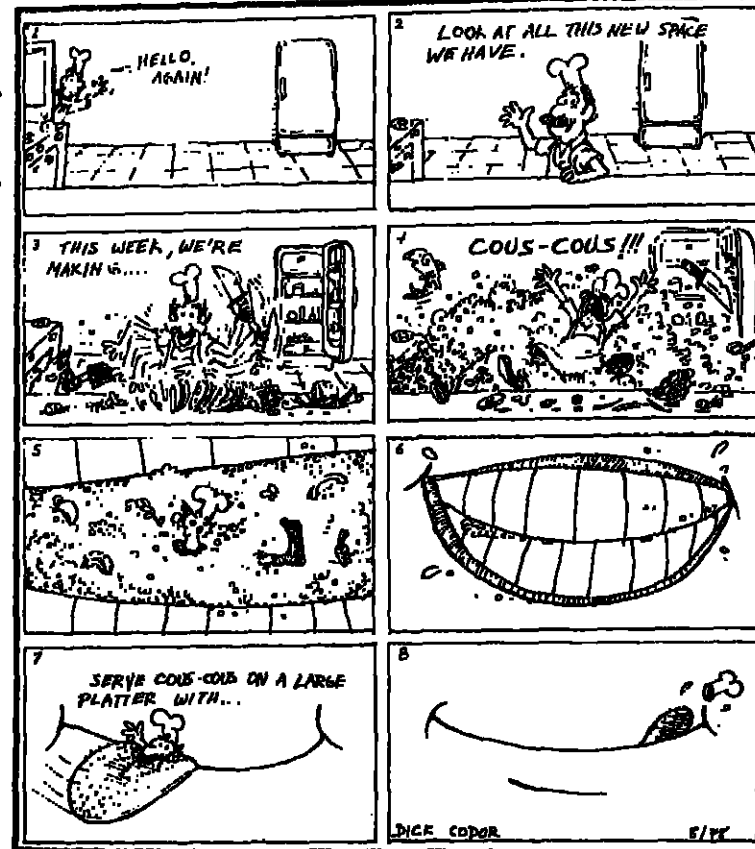
But the *pière de resistance* was the Tunisian couscous ordered by my companion. The little grains of semolina formed a cushion on which rested chick-peas, carrots, cabbage and fish. At the side was a large bowl of broth, together with more vegetables and fish.

Having finished my own fish, I dug with gusto into the couscous that my companion was unable to finish. Between the two of us, we were still forced to leave quite a bit.

The desserts offered included melon, watermelon and crème caramel, as well as some tinned fruits. We were happy to hear that fresh fruit had made its way onto the menu, but we chose to end our meal in the more classic Near Eastern tradition by having two cups of excellent Turkish coffee.

The bill, including a half-bottle of white wine and soda, came to IL240.

COUSCOUS is traditionally made in the cooking pot which the French describe as a *couscoulier*. This resembles a very large double boiler with holes punched in



the bottom of the upper vessel.

For those who only cook couscous once a year, or even less often, it is perhaps extravagant to buy such a pot. Almost as good a result can be obtained by fitting a metal collander snugly into a large saucepan and covering it with the lid.

Those who cook the dish rarely

would also be well advised to use a commercial couscous preparation, in which the grains of semolina have already been coated with a fine flour. People looking for couscous in the market may be misled by the package, which features an elderly woman wearing what appears to me to be a babushka.

As for the dish itself, prepare couscous for eight by first sautéing a cupful of chick-peas overnight (or use a tin of chick-peas). Drain these for about 40 minutes to drain them.

Heat a few tablespoons of oil in the lower part of the couscoussier or the large saucepan, and add the chick-peas, together with about a teaspoon each of ginger and turmeric. Fry lightly and half fill the vessel with water.

When this is boiling, add the vegetables cut in large pieces. The vegetables traditionally include carrots, cabbage and turnips, but you could certainly add others, such as onions, green beans, cauliflower and potatoes. All told, there should be about a kilo and a half of vegetables.

At this point, you may put the broth until shortly before serving. About 20 minutes before you are ready to eat, wet the couscous thoroughly, drain, and put it in the upper part of the couscoussier or the colander.

Heat the vegetable broth and add eight slices of locus (bream) or some other firm fish such as bouill or even a package of thawed frozen fish fillets. Place the couscous over the broth and steam for about 15 minutes. The couscous will swell up and become quite fluffy.

Serve the couscous on a large platter with the vegetables and fish on top and more broth and vegetables in a large bowl on the side. Some people like to season with the hot red pepper sauce known as harissa.

THIS WEEK IN ISRAEL • THIS WEEK IN ISRAEL • THIS WEEK IN ISRAEL

La Chunga

Welcome to the first class spanish restaurant. Typical musicians, flamenco & sangria non stop!

reservations suggested

BB Herbert, samuel, tel aviv

tel: 53530

Pizzeria-Trattoria Casa Mia

The Real Italian Kitchen

We'll Make You Feel at Home

Taste the Best

Pizza, Cannelloni, Lasagna, Fettuccine,

other Italian Specialties & our excellently prepared seafood.

Open for lunch & dinner.

Diners Club & American Express credit cards accepted.

38 Shlomo Hamelach St. (cor. Frishman St.) Tel. 239856

MANDY'S DRUG STORE

STEAK & BREWURGER

AMERICAN & INTERNATIONAL KITCHEN

206 Dizengoff St. Tel. 234304 455878

Open 12 noon till 2 a.m.

BEY RATSON

DINE ON TRADITIONAL MIDDLE EASTERN CUISINE IN WARM ORIENTAL ATMOSPHERE - OR LINGER OVER COFFEE AND CAKES.

OPEN EVERY DAY 8 AM TO MIDNIGHT.

5% Discount upon Presentation of this ad

73 Ben Yehuda St. Tel-Aviv Tel. 235507

YOEL SHARR'S OMAR KHAYAM

Kikar Kdumin, Old Jaffa Tel. 825865, 829336, 920318, 826267

YOEL SHARR

Israel's Foremost Pianist Entertainer

Open nightly 9:30 pm

Showtime 10:30 pm

Authentic atmosphere

Light snacks

Fully airconditioned

Reservations at your hotel and travel agents.

Approved by the Ministry of Tourism

SHALDAG INN

SEAFOOD RESTAURANT

Mediterranean Fish Specialties

Frutti di Mare

Tel Aviv, 268 Ben Yehuda St., Tel. 445485

Now You Can Dine At The Top of Tel Aviv

Come and enjoy superb dining and the most magnificent view in Tel Aviv. All at the top of the exclusive America House. The top 10 meters from your hotel. Gourmet continental cuisine and friendly service. Cocktails, lounge and bar. Open daily for lunch and dinner. Dinner credit cards accepted. Reservations are suggested.

21 Pinehaz St. (near Ben Yehuda St.) OLD JAFFA

AMERICA HOUSE

Roof Restaurant

DINING IN THE SKY

Continental Cuisine

Cocktail Lounge & Bar

31 Pinehaz St. Tel. 239856, 239857

KOSHER

Guy Art Gallery

Representing:

Moshe Gat, Frankel-Frenkel, Naum Gliko, Likhansky, Sherman, Kossovsky, Weiss, Ron, Priy, Glickenstein, Komano, Michonze, Justino, Rila and other renowned painters and sculptors.

Gallery hours:

Sun - Thurs. 10 am - 1 pm & 4 - 8 pm

Fri & Sat. 10 am - 1 pm

or by appointment, phone 238346

TALMA GALLERY

27 GORDON STREET, TEL AVIV. TEL 237517

Collection of International & Israeli Art: Paintings, Sculpture & Graphic Art: Chagall, Miro, Calder, Ruben, Bergner, etc. On Exclusive: Tobiasse, Papot, Yossi Rosenfeld, Ben-Zur, Brisel, Betty Scialky, Zahara Rubin - sculptures.

OPEN DAILY, 10 A.M. - 1 P.M.; 4.30 - 8 P.M.

Problem No. 2875

O. GOUNODY, France

2nd prize, Dauphine Schachzeitung 78/79

Chess

Ellyahu Shahaf

10. a3 Bc3 11. Ne3 Bc7 12. Bd3 a4 13. d4 0-0 14. f4 g5 15. Kh1 Ne6 16. Bc2 Ne7 17. Re1 b6 18. Rf3 Re8 19. Re3 Bc5 20. b5 Qb1 g1 Qc7 21. f5 e6 22. g7 Qd8 23. Rh3 Nf6 24. Bf3 g7 25. Bg1 Kh8 27. Rh5 Re8 28. Re5 Qe8 29. Qg5 Qg8 30. Qh4 Qe4. Draw.

SOLUTIONS. Problem No. 2873

(Haring). 1. Nf8!

WORLD CHAMPIONSHIP MATCH

KORCHNOI KARPOV

3rd game

1. e4 Nf6 2. d4 e5 3. Nc3 Bb4 4. e3 e4 5. Ng2 e5 d5 6. e5 d5 7. e5 Ne4 8. Bc2 Nf2 9. Qd3 a5

Korchnoi's complaint

CHESS

Ellyahu Shahaf

10. a3 Bc3 11. Ne3 Bc7 12. Bd3 a4 13. d4 0-0 14. f4 g5 15. Kh1 Ne6 16. Bc2 Ne7 17. Re1 b6 18. Rf3 Re8 19. Re3 Bc5 20. b5 Qb1 g1 Qc7 21. f5 e6 22. g7 Qd8 23. Rh3 Nf6 24. Bf3 g7 25. Bg1 Kh8 27. Rh5 Re8 28. Re5 Qe8 29. Qg5 Qg8 30. Qh4 Qe4. Draw.

SOLUTIONS. Problem No. 2873

(Haring). 1. Nf8!

WORLD CHAMPIONSHIP MATCH

KORCHNOI KARPOV

3rd game

1. e4 Nf6 2. d4 e5 3. Nc3 Bb4 4. e3 e4 5. Ng2 e5 d5 6. e5 d5 7. e5 Ne4 8. Bc2 Nf2 9. Qd3 a5

TEL AVIV

SHOPPING

TEL AVIV

MASKIT CRAFTS

Visit Maskit's exciting craft center all over Israel. You will be delighted to find the most exquisite buys in gift ware, exclusive jewelry in gold, precious stones and diamonds, fashion, hand-knotted carpets and wall hangings, fabrics, and colorful children's wear and toys.

Diamond friendship rings at special prices. You'll receive all-risk insurance for 30 days on all purchases of gold jewelry at no additional charge.

Visit our Jerusalem garden cafe, serving delicious snacks and cakes.

TEL AVIV: EL AL Building, 32 Ben Yehuda St. JAFFA: 18 Simta Me'at Dagim. RAMAT GAN: 1 Balik St. HERZLIA: Sharon Hotel, JERUSALEM: 12 Harav Kook St. EILAT: Laromme Hotel. BEERSHEBA: 28 Herzl St.

WE Sell Boyed Cr

Exclusive Feature!!

Made-To-Measure Garments Ready in a Week

101 Dizengoff Street (in the Passage). Tel. 245803

Open: 9 a.m.-1 p.m. & 4-7 p.m.

JEWELRY AND DIAMONDS WEINGROWICZ BROS. LTD.

Collection

Quality diamonds set in our own designed gold settings

12 ARNON ST. (OPP. PLAZA HOTEL). TEL. 229247

COATS & JACKETS FOR LADIES & GENTS

LEATHER FASHIONS BIGDEI CHEN D. BLUTNER

99 Allenby St., opp. the Great Synagogue Tel. 291693 Orders ready in 72 hours 30% REDUCTION FOR TOURISTS

ESQUIRE

MEN'S CLUB

Finnish sauna, massage, facial treatment, barber, hair treatment, pedicure.

46 Shlomo Hamelach St., Tel Aviv Tel. (03) 238685

WHAT'S ON

Notices are accepted for this column at the rate IL36 per line plus VAT; publication costs daily over a period of a month cost IL440 per line plus VAT. Ads are accepted at offices of The Jerusalem Post and at all recognized advertising agencies.

Jerusalem

CONDUCTED TOURS

Tourists and Visitors come and see the General Israel Orphan Home for Girls, Jerusalem, and its manifold activities and impressively modern building. Free guided tours weekdays between 10-4. Bus No. 6 Kiryat Moshe. Tel. 523291.

Hadasah Tours

1. Medical Centre. Tours in English at 9, 10, 11 a.m. and 12 noon, leaving from the Kennedy Building. Tour includes Chagall windows. No charge. Buses 19 and 37.

2. Mt. Scopus Hospital: Tours from 8.30 a.m. to 12.30 p.m. No charge. Buses 9 and 24. Tel. 818111.

3. Morning half-day tour of all Hadasah projects, \$5 per person towards transportation. By reservation only. Tel. 418333.

Hebrew University, tours in English at 9 and 11 a.m. from Administration Building, Givat Ram Campus. Mount Scopus tours, 11.30 a.m. from the Martin Huber Building. Buses 9 and 26. School of Education bus stop. Further details: Tel. 35430.

Emunah - National Religious Women's Organisation, Tourist Centre, 21 Rehov Ben Maimon, Tel. 02-52408, 5050, 51265.

American Mizrachi Women. Free Morning Tours - 10a Keren Hayesod Street, Jerusalem, Tel. 282755.

SHOWS

A Stone in David's Tower. Sound and light show in English; every evening (except Friday and festival) even at 8.45 p.m. at the Citadel near the Jaffa Gate. Monday, Tuesday, Wednesday and Saturday also at 10 p.m. in English. Sunday and Thursday at 10.15 p.m. in French. Tickets at the entrance. Please come warmly dressed.

TEL AVIV

SHOPPING

TEL AVIV

ART GUIDE

Notices are accepted for this column at the rate IL36 per line plus VAT; publication costs daily over a period of a month cost IL440 per line plus VAT. Ads are accepted at offices of The Jerusalem Post and at all recognized advertising agencies.

Jerusalem

MUSEUMS

Jewish Museum. Exhibitions: Choice selection of works from adult art classes at the museum. Script, Scroll and Book, in honour of the 30th anniversary of the State. Exhibitions include the Aleppo Codex (not on view on Saturdays) and Kuntillet Arjuz, synagogue scroll, and mosaic inscriptions from Rehov.

Etz Hachaim, Jr. - From the end of the Product's End, First Ten Years of a Painter: Louis Cane, 1948-76. The Apostle James by Rembrandt. Those Were the Days. What is a self-portrait? Personal drawings and etchings from the Arthur M. Sackler collection. Walter Pichler, drawings.

Rockefeller Museum - Exhibit of the Month: Model of the Holy Sepulchre, 14th-19th centuries. Special Exhibit: Prehistoric hunters' sites in northern Sinai. Mamluk Banners, 15-18th centuries C.E.

Visiting hours: Sun, Mon., Tues., Wed., Thurs. 10 a.m.-10 p.m.; Fri. 10 a.m.-2 p.m.; Sat. 7-11 p.m. New Museum building open Sat. 10 a.m.-1 p.m. free.

The Israel War Museum exhibits the most stirring moments of the rebirth of Israel in the past 100 years.

The Shalom Observatory - A breathtaking view from 400 feet up.

Both at Shalom Meyer Tower, Tel Aviv, Tel. 57391.

Haifa

Visit the Haifa museums: Ancient and Modern Art, 36 Rehov Shabtai Levi, Tel. 592265-6. National Maritime, Tel. 536522. Illegal Immigration, Tel. 539249. Music, Tel. 54455. Japanese Art, Tel. 53534. Mass House, Tel. 53452. Dagon Grain Collection, Tel. 50121. Artists' House, Tel. 822335.

Other Centres

Ilsewara. Wilfrid Israel Museum: Etchings by Tuvia Ben'eri. Opening August 12.

TEL AVIV

MUSEUMS

Both Hadasah-Tel. The Jewish Diaspora, past and present, presented by the most modern technological and graphical techniques: films, slide-shows, audio-visual displays, computer terminals, etc.

Exhibition gallery: Beyond the Golden Door - a brief history of the Jews of New York. Visiting hours: Sun, Mon., Tues. 10 a.m.-5 p.m.; Tues. Wed. 5 p.m.-10 p.m. Both Hadasah-Tel. is located on the Tel Aviv University Campus. Children under 6 years old not admitted.

Tel Aviv Museum, 27 Sderot Shaul Hamelach. Exhibitions: prints and illustrations by French artists: Homage to Lubin - mainly drawings of Tel Aviv in the 20's; Dresden scene - attributed to Bernardo Bellotto; Arnold Newman - approximately 70 portraits of statesmen, scientists, artists (Graphic Arts Hall); Helena Rubinstein Pavilion: Noah Zakhol - rug.

Visiting hours: Sun, Mon., Tues., Wed., Thurs. 10 a.m.-10 p.m.; Fri. 10 a.m.-2 p.m.; Sat. 7-11 p.m. New Museum building open Sat. 10 a.m.-1 p.m. free.

The Israel War Museum exhibits the most stirring moments of the rebirth of Israel in the past 100 years.

The Shalom Observatory - A breathtaking view from 400 feet up.

Both at Shalom Meyer Tower, Tel Aviv, Tel. 57391.

Haifa

Visit the Haifa museums: Ancient and Modern Art, 36 Rehov Shabtai Levi, Tel. 592265-6. National Maritime, Tel. 536522. Illegal Immigration, Tel. 539249. Music, Tel. 54455. Japanese Art, Tel. 53534. Mass House, Tel. 53452. Dagon Grain Collection, Tel. 50121. Artists' House, Tel. 822335.

Other Centres

Ilsewara. Wilfrid Israel Museum: Etchings by Tuvia Ben'eri. Opening August 12.

NEW IN JERUSALEM

Hanemanim Dog Kennels

Devoted, professional care.

Daily veterinary supervision; treatments in the fresh air.

Special training courses.

iwaniir

The Fashion Houses you can rely on

Tel Aviv 126 Dizengoff St., (8 a.m. to 7 p.m.) 31, Allenby Rd., (8 a.m. to 1 p.m., 4 p.m. to 7 p.m.) Hilton Hotel (8 a.m. to 11 p.m.) Haifa: Dan Carmel Hotel (8 a.m. to 11 p.m.)



**TO GOODMOS YARKON TOURS LTD.
AND TO OUR GOOD FRIEND RON FINKEL**

*Congratulations and Best Wishes on the Opening of your new Travel Agency
at 11 Shlomzion Hamalkah Street, Jerusalem*

ALON CARPENTRY

Abu Hazira Bros
10 Ba'alai Melacha Street
Talplot, Jerusalem
Tel. 421778

DANIEL BERLER

Architecture and Design
116 Herzl Boulevard, Jerusalem
Tel. 537616

DIORAN —

carpets, ceilings, tapestries
28 Hillel Street, Jerusalem
Tel. 226078

EGGED TOURS

Head Office: 8 Mendele Street, Tel Aviv
15 Frishman Street, Tel Aviv

ESHET BAR-ZIV

Insurance Agencies
9 Karl Neter Street, Tel Aviv
Tel. 282888

ESHKOLOT TOURS

36 Keren Hayesod Street, Jerusalem
Tel. 555555

GOODMOS TOURS

9-13 St Andrew Street, London EC4
Tel. 853 8682

JERUSALEM TOWER HOTEL

23 Hillel Street, Jerusalem
Tel. 222161 Telex 25345

MULFORD & CO LTD.

9 Shlomzion Hamalkah Street, Jerusalem
Tel. 281122-3

RAM HOTEL

234 Jaffa Road, Jerusalem
Tel. 581428. Telex 125461

RAVEH, SHINE, KATZ & CO.

8 Metudella Street, Jerusalem
Tel. 68904

S. SPIEGEL & SONS

53 Derech Hebron, Jerusalem
Tel. 714756

UNITED TOURS — DAN TOURS

Jerusalem — King David Annexe
Tel. 222187-9

YARKON TOURS

55 Hayarkon Street, Tel Aviv
4 Bograshov Street, Tel Aviv
Tel. 58604-8

GEFEN/Ephraim Rudenski

THE JERUSALEM POST MAGAZINE

FRIDAY, AUGUST 11, 1984



סניף מרכזי

ONE DAY IN October 1946 Boris Pasternak walked into the editorial office of the literary journal *Navy Mir* and was introduced to a member of the staff, a woman twenty-two years his junior. The following day she found a package of five rare books of his poetry and translations on her desk. From then on he phoned her, met her when she left work every day and took long walks with her across Moscow, and thus began the great love of his life. It lasted from 1946 until his death in 1960.

Olga Ivinskaya's book, *A Captive of Time*, is a memoir of her years with Pasternak. The period covered is that during which he wrote *Doctor Zhivago*, had it published abroad and suffered the consequences. As an intimate portrait of one of 20th century Russia's great poets it provides some fascinating insights. In many of its character delineations it complements what was written by Alexander Gladkov in his *Meeting With Pasternak* (reviewed here last year) and, indeed, she quotes him a number of times. However, if the reader hopes to find in this book an equivalent for Pasternak of what Nadezhda Mandelstam wrote on her husband, he will be disappointed: the author is not as perspicacious, does not write in as warmly human or caustic a tone, nor is she, I suspect, as intelligent.

The contribution which Ivinskaya makes is more factual. We discover what inspired particular poems written by Pasternak in the post-war years. We can now place certain public facets of Pasternak's life in their private context. But that is all. Nadezhda Mandelstam's book, in contrast, provided constant insight not only into the poet and his poetry but into life as well.

ALTHOUGH MANY questions about Pasternak remain unanswered, what Ivinskaya has given us is an extraordinarily readable book. Though it is often moving, it tends to play down emotional or dramatic episodes; experiences often come through slightly muffled. At other times, though, she writes with real immediacy — describing the electricity of their early love, their "summer in town," the ups and

Lara's theme



A CAPTIVE OF TIME: MY YEARS WITH PASTERNAK by Olga Ivinskaya. Translated and introduced by Max Hayward. London, Collins and Harvill Press. £7.50.

Edith B. Frankel

downs of their relationship, their decisions to part or to reunite. Of this period Pasternak wrote:

Take your hand from my breast: We are cables under high tension. Watch out — or once again we'll be flung together willy nilly...

But strongly as I may be bound By the aching shackle of our nights, The pull away is stronger still, And I'm beckoned by the passion to break free.

Besides providing the context of many of Pasternak's later poems, Ivinskaya also discusses their quality. She, like Gladkov, stresses their domesticity. She contrasts the poetry of Marina Tsvetaeva (with whom Pasternak had a warm relationship, mainly epistolary) which was inspired by passionate incidents in her life with Pasternak's, which flowed chiefly from ordinary everyday life. "Whatever he wrote about — love, nature, social upheavals —

This incident along with numerous others described here unfortunately illustrate another fact: that great men do not necessarily place their fates in the hands of the most capable women. Ivinskaya repeatedly shows that her judgement was frequently less than sound, that her "sixth sense" about everything connected with Pasternak was not infallible. He hated business details — though he constantly worried over financial affairs and supported numerous people — and therefore relied heavily on Ivinskaya to look after his literary and business affairs. Various complications ensued for which she was doubtless responsible. Indeed, she, unfortunate

his art was rooted in the interaction of his poetic vision with life at its most down-to-earth, as lived in an ordinary domestic setting... It is this quality which, in Gladkov's view, has made Pasternak's poetry so integrally a part of the Russian reader's consciousness.

THE CENTRAL disclosure made in the book is the fact that it was Ivinskaya, and not Pasternak, who penned the famous letter begging Khrushchev not to exile him from Russia, to which he was tied "by birth, by my life and work. I cannot conceive of my destiny separately from Russia, or outside it." This followed the brutal Soviet reaction to his receipt of the Nobel Prize. Ivinskaya writes, "Looking back on it now, it seems monstrous that we should have made up this letter, before BL (Boris Leonidovich) even had any idea of what was going on." But pen it she did, and Pasternak, ordinarily guileless and willing to follow his conscience alone, bowed to the pressure of Ivinskaya and friends, and signed it. He regretted it for the rest of his life. Indeed, his poem on the Nobel Prize, published abroad after this incident, was, among other things, his way of cancelling the effects of this letter. The poem began:

I am caught like a beast at bay. Somewhere are people, freedom, light, But all I hear is the baying of the pack, There is no way out for me.

woman, was twice imprisoned. Her first four-year stint in camp was during Stalin's lifetime and she assumes that it was a way of hitting at Pasternak without actually arresting him. (She discusses various possible reasons why he, unlike so many of his colleagues, was never actually imprisoned or killed. Oddly enough, the traditional explanation — Pasternak's note to Stalin on the death of his wife — is never mentioned.)

It was at this time, as a result of a bizarre punishment, that she suffered a miscarriage (their second baby was stillborn after her release). Her second arrest came a few months after Pasternak's death when both she and her daughter were imprisoned for infringing financial regulations. She is convinced that, had she been his legal wife, this would not have happened. As it was, he sustained both relationships simultaneously — living with his wife and family in the Big House at Peredelkino and spending his days with Olga in their little dwelling not far away.

IVINSKAYA MAKES NO effort to protect herself from our stern appraisal. She admits that she caused many needless quarrels, that her judgement was sometimes impaired, that she ignored her children for her lover, even that her first husband had committed suicide over her infatuation with the man who was to become her second husband. In many respects one can see in her the Lara who was clearly patterned after her.

Pasternak emerges as brave, loyal, ingenious, eccentric, a man of conscience and an affectionate stepfather to her children. But she does not idealize him. One of the more shocking aspects of his character was his fear of change in people who were dear to him. This was so deeply ingrained that he actually told Ivinskaya's daughter, Irina, to warn her that there might be a change in their relationship when she came out of camp at the end of the four years. She prudently forbore to tell her mother of this conversation which revealed a "mixture of candour, guileless charm, and undeniable heartlessness."

Max Hayward has, as usual, provided an excellent introduction and a fine translation. □

THE FIGURE of Chaim Weizmann towers over the history of Zionism. Far from confirming his own dictum that "you don't have to be mad to be a Zionist, but it helps," his concrete imagination, aversion to political fantasy, plodding commitment to a cause whose real chances were often at odds with the requirements of public platforms, and consummate diplomatic skills have won him an unchallenged place in the pantheon of political leaders who steered the Zionist movement through the stormy waters of more than four decades and brought it finally to the shores of statehood.

Beginning in October 1918, when Weizmann, as head of the Zionist Commission, had just returned to England from Palestine, and ending in July 1923, on the eve of the 13th Zionist Congress at Carlsbad, the letters and papers included in these beautifully produced volumes encompass one of the most active and fateful periods in the turbulent history of the Yishuv and the Zionist movement.

Devoting himself first to the formulation of the Zionist case at the forthcoming Paris Peace Conference — the two basic demands being for international approval for the creation of a Jewish National Home in Palestine, with secure and economically sound borders, in which a Jewish community could develop, and for a British mandate for the country — Weizmann was rewarded in Paris by what he called "a brilliant victory."

But he was constantly frustrated by the fact that diplomatic gains achieved in Paris or London did not necessarily bear fruit in Palestine, where, until July 1920, the Jews were often caught between a hostile British military administration — largely composed of bluff colonial soldiers who had little time for the finer points of Zionist ambitions — and a sullen and occasionally violent native Arab population, susceptible to the incitement of its religious leaders.

With the appointment of Sir Herbert Samuel as the country's first High Commissioner in July 1920, the end of the military administration and the formal inauguration of the Mandate seemed to offer a bright new dawn for the Jewish National Home.

Founding father



THE LETTERS AND PAPERS OF CHAIM WEIZMANN. Series A: Letters Volume IX October 1918-July 1920. Editor Jehuda Reinharz. 424 pp. \$24.95.

Letters Volume X July 1920-December 1921. Editor Bernard Wasserstein. 369 pp. \$24.95.

Letters Volume XI January 1922-July 1923. Editor Bernard Wasserstein. Jerusalem, Israel Universities Press, with Transaction Books, Rutgers University. 369 pp. \$24.95.

Ian Black

However, the spectre of Arab riots, attacks and unrest haunted the Yishuv from the first moment of British tutelage.

WEIZMANN, the documents show, never ignored the Arab question. He had met Arab leaders in Cairo and Palestine in 1918 and his frequent contacts with Emir Feisal — which concluded in the much vaunted Weizmann-Feisal agreement of 1919 — were intended to forestall apprehensions that the Zionists intended to dispossess the Arabs.

Analysing Arab opposition in economic terms ("...the Arab is genuinely frightened of our im-

migration, not because he is anti-Jewish, but because he was told that we are coming to take away his land"), Weizmann argued that Arab nationalism in Palestine was "superficial" and a mere offshoot of affairs in Damascus.

Attuned as he was to the nuances of getting along with the British, for whom he felt a deep and genuine sympathy, Weizmann was often critical of the impatience and tactlessness of Palestinian Jews in their dealings with the Mandatory authorities.

After the Nebi Musa riots of April 1920, when Vladimir Jabotinsky was imprisoned in Acre jail for his Hagana activities in Jerusalem (and despite Weizmann's efforts to free him, accused the latter of inviting an anti-Zionist policy on the part of the British administration), Weizmann vented his bitterness and frustration towards the Yishuv.

"One could have expected," he wrote to David Eldor, "that there would be more patience and self-control at a time like this, but apparently personal ambition and petty vanity are taking the upper hand. They [the Palestinian Jews] seem to excel in a game of showing cheap heroism and flattery martyrdom, and candidity. I am beginning to sympathize with the British administration more now than I ever did before."

In May 1921 there were further disorders in Palestine. Although Weizmann acceded to Barmol's request that he meet members of the Palestinian Arab delegation which went to London to press for the abrogation of the Balfour Declaration, discussions were entirely unproductive and Weizmann referred to the delegation — privately — as "that trash."

CORRESPONDENCE from July 1920 to the end of the period covered by these volumes shows Weizmann authorizing the secret disbursement of funds to facilitate dealing with the increasingly serious problem of Arab opposition, and also for the purchase of arms for the fledgling Hagana.

When the Mandate — to which he attached such great importance — was finally ratified by the League of Nations in July 1922, Weizmann was able to turn his attention to the concrete problems of translating the idea of the Jewish National Home into reality. More than once, though, frustrated and annoyed by internal Zionist scheming and politicking, he threatened to resign, often working himself up into melodramatic states of self-pity over the meagreness of the movement's financial resources, the trickle of immigration and the difficulties in acquiring new funds.

But by July 1923 Weizmann could defend himself against his critics and enemies with a list of impressive gains. The Mandate was accepted by international law. The financial situation of the Zionist movement was vastly improved, and Jewish immigration into Palestine was proceeding steadily at the rate of 8,000 per year.

The correspondence reproduced in these three volumes — letters to people as diverse as Weizmann's wife Vera, Winston Churchill, Vladimir Jabotinsky and Sir Herbert Samuel — are a fascinating and authentic record of the tremendous political creativity, frustration, pride and achievement of a man whose combination, as Richard Crossman once put it, "of intellectual maturity and emotional instability" made him without doubt the most gifted and brilliant of Zionism's leaders in its most crucial years. □

Arts of the Jews

JOURNAL OF JEWISH ART (Vols. III & IV) edited by Bezalel Narkiss. Spertus College of Judaica Press, Chicago, Ill. 143 pp. No price stated.

JEWISH FOLK ART OVER THE AGES by Elise and Eli Davis. Rubin Mass, Jerusalem. 72 pp. No price stated.

Meir Ronnen

ANYONE WITH the slightest interest in Judaica should take out a subscription to the above journal, while all "beginners" might well start with the Davis book. The former is scholarly without being in the least pedantic; the latter is well enough informed and bubbling over with the small collector's infectious joy in a hunt which, however modest in means, turns out to be an enriching cultural experience.

The latest edition of the Chicago imprint (it is otherwise a truly Israeli product, edited and printed here) has widened its scope — and also any definition of Jewish art. The richly illustrated articles cover digs of synagogues at Massada and the Herodian; a fascinating piece on micropgraphy, the minute script employed in margins or columns of Hebrew Bible manuscripts, presented here as an original Jewish decorative form; Joel Ben Simeon's manuscripts; styles in Venice's ghetto; symbols in 18th century Italian silver bookbinding; Jewish weaving in Kurdistan; the theme of peace in Steinhilber's woodcuts; clay lamps with biblical scenes; and Corbusier's influence on two generations of Israeli architects.

In addition, there are a number of informative book reviews; a chronicle of events in the field; a list of current publications; and an account of a new illustrated index of iconography in Jewish illuminated manuscripts, devised by the editor. All in all, a really moveable feast.

PROF. DAVIS and his wife, on the experience of their own collecting, have written a light and lively little book they rightly claim will not only help the discriminating tourist here, but will even enable "ordinary people living on salaries as notoriously low as those pertaining in Israel, to acquire over the years objects which rich men envy, connoisseurs will appreciate and which museums would be glad to own... all the objects illustrated... are from the authors' personal collection, acquired with a fraction of a salary."

The Davises offer hints on how, where and what to buy, ranging from manuscripts and marriage contracts, ritual objects from Europe, Asia and Israel, books and haggadot; to carpets, amulets, seals, coins and even fossils, tiles and pictures.

My only quibble with both these publications is their pedestrian production. The numerous illustrations are generally very good (save a few colour plates) but the typography and layout of the Davis book is dead and dull. Even the dust-jacket of the Davis book mitigates against taking the book in one's hand. What a pity that Rubin Mass gave this attractive material such an unattractive presentation, and on such poor paper. □

ONCE THERE WAS a song with the refrain, "Minnie had a heart as big as a whale"; this kept echoing in my mind as I read Simone Signoret's autobiography. Cynics might call her a "bleeding heart" except that she doesn't bewail. She wades in.

An activist, a loyal but sometimes dissident leftist, Simone is perfectly paired with husband-partner-Idol Yves Montand; her book is as much about him as about herself. It is also about the glamour-world of cause-colebrities from Sartre to Jano Fonda.

First comes a vivid section on the Occupation. Jewish on her father's side (he had escaped to London), Simone slipped along in Paris without getting a work-card. Her first job was answering the phone at a newspaper run by Jean Luchaire, who never asked for it, so after the war, when he was about to be shot as a collaborator, a good-hearted Simone, by then well into the leftist film world, even tried to put in a word for him.

The key to her book comes during her tour of the Soviet Union with her husband Yves during the Russian invasion of Hungary. The tour had been laid on before the

Mme. Rosa's story

revolt and just because he was pressured not to go Montand went. At their first stop in Vilna, a newspaper photographer "appeared to have something to say which he never said," Simone relates. Years later she met him while touring Israel. By then she had long understood.

When the five-man Politburo feasted Yves and Simone at an all-night party in the Kremlin, these French fellow-travellers came out frankly with just what liberals were saying about the tanks in Budapest. Simone ended with a toast to "Pravda," adding that it was not to the newspaper called "Truth" that she raised her glass. The deeper truth came in a mysterious incident that she fully comprehended only 10 years later. For, in Prague, Simone had received a call from a remote cousin named Sophie Langer in Bratislava who told her that she hoped that they would meet when Montand sang there. Inexplicably, the Bratislava concert was cancelled. Only a decade



NOSTALGIA ISN'T WHAT IT USED TO BE by Simone Signoret. New York, Harper and Row, 416 pp. \$12.95.

Meyer Levin

later in London, Simone learned that, had they met, Sophie's imprisoned husband might have been saved. It was hard to believe even then that an entire concert had been cancelled to prevent such a meeting. But, in her

cousin's face, Simone saw clearly that "people like me know very little."

Still, they learned. Yves Montand made the remarkable film, *The Confession*; and, on the other side, *State of Siege* about fascism in Chile. Oscar-winning Simone herself kept flaying U.S. "witch-hunts" through her stage and film performances, with Montand, in Arthur Miller's *The Crucible*. Still, she is properly outraged over the special waiver stamp that their U.S. producers had to obtain in their U.S. visas before they could go to their triumphs in New York and Hollywood.

KEEN AS SHE IS about such shortcomings on the left as the preening vanity of Louis Aragon, she still does not see that a personal failing may be symptomatic. Thus, Simone is savage in unmasking the lies told by Lillian Hellman about that cultural heroine's visit to Paris to preview *The Little Foxes* in which Simone starred; in Hellman arrived only the night before the opening and tore into the performances when, obviously, no important changes could be made; then she told everyone that she had spent three weeks trying to

correct the show before the opening. It does not seem to occur to Simone Signoret that the same habit of lying and distortion would affect an author's writing.

Nor can she project from her perception of Arthur Miller's exploitation of Marilyn Monroe in his play, *After the Fall*, only two years after her suicide. Of the playwright and his director she writes, "I do think it is sad that the Kazan-Miller reassociation was celebrated across a box call-ed a coffin. A coffin for the blonde. It seems to me that they disfigured her, at least in part; in any case they betrayed what was best in her."

But if a writer could exploit the suicide of his own ex-wife, might one not wonder just how much exploitation went into his other cause-plays? There, perhaps, Simone Signoret still needs lessons from her cousin, who had escaped from Bratislava, as she had said, by the "rehabilitation" price of her husband's blood.

Since such discoveries come to tragedy, may the wondrous Simone never be subjected to them. For this is a brave, magnificent personality. Her book is outspoken, vivid, woman-wise, and great-hearted. □

THIS IS the fifth in Carta's series on Jewish history. It opens with a page containing two maps and an explanatory text. The first map shows how the armies of Lebanon, Syria, Iraq, Transjordan and Egypt, aided by the Arabs of Western Palestine, had planned to crush the newborn State of Israel in a five-pronged *BHakrieg*. The second shows the routes the invaders actually took early Saturday morning, May 15, 1948, about 12 hours after the State was declared. The text explains simply and concisely what the original plans of the Arabs had been and why these plans collapsed before they were even tried.

On the next two pages, maps 3, 4 and 5, a chart, and the accompanying text succinctly and vividly tell of the alignment of forces on the morning of May 15, and the fantastic story, not sufficiently known, of the quantity and nature of the armaments, ammunition and other vital military equipment that the Yishuv had already started acquiring from all over the world by November, 1947, through the legendary *Rechesch* ("Acquisition") operation organized by David Ben-Gurion. From Czechoslovakia, the U.S.

Mapping plans

ATLAS CARTA מפת ישראל (Carta's Atlas of Israel: The First Years: 1948-1961). Edited by Yehuda Wallach and Moshe Lissak. Jerusalem, Carta, and Tel Aviv, Defence Ministry Publishing House. 180 pp. Price not stated.

Moshe Kohn

and France especially, but also from other countries in Europe and in the Americas and from South Africa, through private and official channels, came war materiel of every variety, through the most devious routes, despite arms embargoes by a number of the countries involved and, before May 15, despite the British blockade of the Palestinian coast. Vital materiel came even from the world by November, 1947, through the legendary *Rechesch* ("Acquisition") operation organized by David Ben-Gurion. From Czechoslovakia, the U.S.

THE WHOLE STORY of the *Rechesch* is really told in these two pages, as is the story of the invasion on the preceding page. In similar fashion — through maps, charts, diagrams and concise explanatory texts — we get the stories of the different battles of the War of Liberation in maps 6-135; of the armistice agreements and the post-armistice situation in maps 134-141; of the allys of the more than 1.6 million Jews who have come here since the establishment of the State, and of the physical, social, cultural, economic, military and political development of the country in the years covered by this volume. Even such unpleasant subjects as the Lavon Affair and emigration from Israel are dealt with.

Special sections are devoted to the breakdown of the armistice system, infiltration by terrorists, and the period of the retaliatory raids. Maps 211-230 tell the story of Operation Kadesh (the Sinai Campaign). Eight pages are devoted to the story of Israel's

non-Jewish population, concluding with the Kafr Kassem affair of October 29, 1956.

As with the first four volumes of *Atlas Carta*, if one carefully reads the material presented one acquires not only a comprehensive outline knowledge of the period covered, but also a considerable mastery of the details. As usual, however, the publishers assume that many people will wish to know more, and at the end of the book they provide a list of the sources, in Hebrew and English, on which the editors and their team of experts drew, as well as an additional bibliography. Next to each source is the number of the map to which it pertains.

Finally, there is an index of place names arranged according to the numbers of the maps in which they appear, covering incidents or periods in which those places played a significant role. Under the major cities, the different neighbourhoods and landmarks are listed separately according to map numbers. Carta has done its usual excellent job with this volume, except for one thing: the binding (by Fell of Givatayim) could have been better. □

THE MOST amazing thing about this important book is that we have had to wait for it until now. It was Senator William Johnson who said in 1917: "The first casualty when war comes is truth," and the passage of time has confirmed his words.

Any intelligent reader must distrust what he is told by the media and never more than in wartime. War correspondents are notoriously unreliable as evidence, and the reasons are not far to seek. Governments naturally tend to keep the press on a tight rein in wartime so as to prevent the publication of facts that could help the enemy or impair morale at home.

The war correspondent, blinkered and often muzzled by the army, is, after all, only human. Even if he is allowed to go wherever he wishes and report whatever he sees, he cannot always be where the decisive action is going on; he is often ignorant of the language of the combatants and he can hardly avoid being biased by his own sympathies.

But still, even allowing for all this, the newspaper-reading public has often been kept in the dark. One early example is the British concentration camps in the Boer War. At Bloemfontein the mortality rate was 383 per thousand adults and 500 per thousand children. The truth about these camps was revealed not by a journalist but by Emily Hobhouse, the Quaker leader of the South African Conciliation Committee.

World War I was less reported than romanticized by the Allied press. Edith Cavell became a symbol of patriotic martyrdom at the hands of the barbarous Boche despite the fact that the French had already shot one woman for exactly the same offence and were to shoot another eight before the end of the war.

ONE OF THE most sensational stories of the war, the German corpse factories for distilling glycerine from the bodies of the dead, was later proved to have been a barefaced fabrication. The German army had indeed a *Kadaververwertungsanstalt* ("Corpse Exploitation Establishment" as rendered by the London Times), for boiling

Sent to lie abroad



THE FIRST CASUALTY, FROM THE CRIMEA TO VIETNAM. The War Correspondent as Hero, Propagandist and Myth Maker by Philip Knightley. London, Quartet Books. 468 pp. £3.50.

Eric J. Frank

down the corpses of horses salvaged from the battlefield.

It was only in 1926 that Brigadier-General Charteris, who had been in charge of British Military Intelligence, admitted that he had started the canard. The British public had shown itself so lukewarm in its support for the war that this and many other atrocity stories were circulated to stiffen morale.

The fact that these were later shown to be baseless no doubt accounts for the same public's

refusal to accept the truth of Nazi atrocities in World War II until these had been proved beyond all possibility of denial.

With the entry of America into the war and the Allied attempt to strangle the Bolshevik revolution a new situation emerged. American press coverage was more comprehensive and less tendentious than the British. The London Times in particular was reluctant to believe that the Russians were not solidly united against Germany. The American poet and journalist John Reed described the Second Congress of Soviets as Lenin's turn came to speak: "Now Lenin, gripping the edge of the reading stand, letting his little twinkling eyes travel over the crowd as he stood there waiting, apparently oblivious for the long-rolling ovation, which lasted several minutes. When it finished he said simply, 'We shall

now proceed to construct the Socialist order!'" Again that overwhelming roar. In England Phillips Price of the *Manchester Guardian* and Arthur Ransome (later known as a highly successful author of children's books) did what they could to set the record straight.

THE SPANISH Civil War was remarkable in attracting as volunteers some of the leading writers of the day — Hemingway, Malraux, Orwell and Koestler, to name only a few. Most of them described the actions in which they took part, but not always with impartial honesty. Both Hemingway and Koestler drew freely upon their imaginations and ignored what they did not wish to see.

The extreme case was that of Claude Cockburn and the Czech Otto Katz, who reported an entirely fictitious battle to illustrate the gallant but unequal struggle the Republicans were waging. Not only were most correspondents too personally involved to report objectively, but their editors at home were often disinclined to print the truth. When George L. Steer of the *Times* reported on the bombing of Guernica, his paper printed the story only reluctantly and after some delay. George Orwell's more detailed description of the war, exposing the failure of the liberals and the Left, was rejected by the *New Statesman*, while Victor Gollancz, the left-wing publisher, turned down his book *Homage to Catalonia*. World War II found reportage at its nadir. In both Britain and France the army censor was ruthless in suppressing any meaningful reports. In Germany the system was different. Writers, poets, artists and photographers were conscripted into PK (*Propagandakompanien*) in the army. Here is a specimen of the work of PK Sonderführer Albert Cusian, who now lives near Hamburg. He writes of visiting the Warsaw Ghetto with his Leica: "I photographed everything in sight. The subject matter was so interesting. I took pictures in the morgue and at the Jewish cemetery. Bodies of Jews who had died in the night were laid out for collection in the morning. I'd wait until the collectors came and then take pictures of them."

Perhaps the last word on the camps was spoken by a French inmate of Buchenwald, formerly a Havas reporter: "To write about this you must have been here at least two years, and after that... you don't want to write any more."

This book is a real eye-opener, combining patient research, brilliant analysis and limitless compassion. It was well worth waiting for.

point or another, the big three banks of Switzerland — Union Bank, Bank Corporation and Credit Suisse — were involved in being duped by dubious clients and tricky correspondent banks or accused of aiding and abetting tax and legal delinquents. A chapter entitled "The Israeli Capers" goes in detail into the liquidation of the Bank Robinson AG, owned by the late William E. Robinson, an Israeli financier and industrialist. It tells of the crashes of the Israel-British Bank led by Yehoshua Benson and of the Geneva International Credit Bank with its association with the local Israel Corporation, a prestige-laden company that was the creation resulting from the "Jerusalem Millionaires Conference." Michael Teur, the one-time head of the IC, is still in a local jail for his part in siphoning off funds to the International Credit Bank, where they were dissipated in unfortunate investments.

THE American banking community was not spared the problems of its European brothers. No fewer than 80 American banks were placed on the problem list by the Federal Reserve Bank. These included some of the big names, such as Marine Midland Union Bancorp and the First Wisconsin National Bank. Banks such as Chase Manhattan and Citibank suffered embarrassing losses, running into the hundreds of millions, in connection with improperly secured real-estate loans.

The cast of characters in the banking, finance and industrial community who suffered embarrassing losses or were forced to liquidate includes such names as the Bank of America, the Franklin National Bank of Long Island, Jim Slater and his Slater-Walker Securities company, Penn Central, the almost bankrupt City of New York, the mammoth Lockheed Corporation, Herstatt and others.

In conclusion, the authors point out that what was learned from this period was that "whether or not you can trust your bank, you can trust your Government more." The various governments intervened and, by and large, made good the losses of the financial institutions. □

Dialogue with Midge Decter

A leading U.S. Jewish intellectual speaks her mind on issues ranging from sex to Zionism. ROCHELLE FURSTENBERG reports.

THE "COMMENTARY FAMILY," the coterie of writers and editors associated with *Commentary* magazine continues to be the "First Family" of the American-Jewish intellectual elite. Envid and emulated, they retain their predominance despite grumblings that they have become cranky politically and middle-aged in outlook. No magazine has arisen among the younger generation of Jewish intellectuals to challenge this predominance. Rather, young people stand in the wings waiting to be called upon to join "the family" itself.

Midge Decter, 51, wife of *Commentary* editor Norman Podhoretz and herself a senior editor at Basic Books and a distinguished writer ("I am a journalist," she says, "a provocator, a reader of the *Zeitgeist*"), is the First Lady of the "Commentary Family."

She was recently here to participate in the 14th Annual American-Israel Dialogue sponsored by the American Jewish Congress at Van Leer Institute on the topic: "Thirty Years, Past and Future in the Two Communities." And Decter had some provocative things to say about the direction many young Jews had taken away from responsibility. This, she feels, could seriously affect the American Jewish community in the next 30 years.

Implicit in her view is a comparison between her generation and the present one.

A little more than 30 years ago, the American Jewish elite to which Decter belongs came into their own. Their energy, ambition, ideals, and intelligence catapulted them into a comfortable, even a powerful, position on the American scene.

They did not shirk power and responsibility. They sought it with all their might. By virtue of what Harold Bloom, the noted Yale literary critic and another participant in the Dialogue, calls Jewish "text involvement" — immersion in a literary tradition — Jewish intellectuals during the 1930s and 1940s "made it."

Jews, more than becoming novelists and poets, were the critics who read the American literary tradition and re-interpreted it in their own image.

"This 'text involvement' or 'text obsessiveness' is no longer discernible among Jewish students at the elite universities," Bloom reported to the participants in the Dialogue. That which distinguished Jews and gave them their unique identity as cross-cultivators of culture is dying out, he added.

Later, in the cool refuge of the King David lobby, we met to discuss these matters at length. A large, handsome woman in whose manner reserve struggles with warmth for expression, Decter's graciousness belies the acerbity of her writings. She displays what seems to be a deep preoccupation with the questions of women and motherhood.

"I always think about kids," she said unsentimentally, and one of the few personal questions she asked me related to how many children I have.

IT WAS THE ENERGY and ambition that accompanied such "text obsessiveness" to which Decter related. She pointed to the demise of energy and the survival impulse in young American Jews today, in contrast to the this-worldly life affirmation that characterized her own generation.

An astute observer of young Americans and particularly as they are affected by the social-sexual climate (she has written on this topic in *The Liberated Woman and Other Americans*, *The New Chastity* and *Liberal Parents, Radical Children*), she declared at the Dialogue:



"The alternate lifestyles that have arisen, while less rude than the early radical movements, seem to me neither an idealistic effort to find a better life nor even an effort to escape from the burdens and pressures of life in an advanced technological capitalist society."

"All these so-called alternative lifestyles have one major feature in common: a new worship of sterility — homosexuality, the assault on motherhood and family, the blessings of childlessness, the commitment to mindless environmentalism." These movements, she indicated, are led and peopled by Jews.

Later, in the cool refuge of the King David lobby, we met to discuss these matters at length.

A large, handsome woman in whose manner reserve struggles with warmth for expression, Decter's graciousness belies the acerbity of her writings. She displays what seems to be a deep preoccupation with the questions of women and motherhood.

"I always think about kids," she said unsentimentally, and one of the few personal questions she asked me related to how many children I have.

IT WAS THE ENERGY and ambition that accompanied such "text obsessiveness" to which Decter related. She pointed to the demise of energy and the survival impulse in young American Jews today, in contrast to the this-worldly life affirmation that characterized her own generation.

An astute observer of young Americans and particularly as they are affected by the social-sexual climate (she has written on this topic in *The Liberated Woman and Other Americans*, *The New Chastity* and *Liberal Parents, Radical Children*), she declared at the Dialogue:

"one senses the centrality of children, not in the unhealthy manner of mothers hovering over children, but rather in the sense in which all the kids are seen as a precious natural resource. It is a unique thing in my experience. I came here after the Yom Kippur War. The boys were still in Egypt and we had the privilege of visiting the front. We travelled with the writer Hanoah Bartov to the Army camps. It was beautiful to see how each one of the soldiers we met were his sons."

"And it is not only in wartime. The people, somehow, seem like a biological organism preoccupied with life. Perhaps it goes back to the early kibbutz experience where everyone shared in the life of the children and had a sense of the value of the young. It is as though the whole country is made up of aunts and uncles."

This life affirmation, Decter says, attracts American Jewish students. "Israel, the refuge for Jews, has also become a haven for American Jewish youth," she observes. "These are our displaced persons. At the moment there is little in American life which calls upon the best in Americans. Young people come to Israel seeking such challenges."

Decter's own daughters have been involved with Israel. "One daughter," she relates, "came for a summer and fell in love with the country. For the next year she plotted how to return to Israel and finally came to study at the Hebrew University, where she graduated."

"But she decided that if she stayed she would forever remain a foreigner here and went back. Nevertheless, although she is well established in America she cannot purge the Israeli connection and 'Being in Israel,' she goes on,

"has in her a little of the displaced person."

has in her a little of the displaced person."

"Another daughter came here to kibbutz, married an Israeli with whom she returned to New York and subsequently divorced. He's still there. It's a common phenomenon."

"Still another daughter was a junior year abroad student and is staying on for another year. She is not yet finished with the country."

The contrast between America and Israel today is particularly evident in the men of the two countries," Decter reflects. "When my daughter first came here at the beginning of the '70s she wrote that it was a relief to see soldiers who are 'good soldiers.' Because of Vietnam the soldier image in America is very negative but here, the soldier basks in the appreciation of the community."

"It's wonderful to see young men who have been called upon to take responsibility and have no compunction about doing so. One feels that they themselves are proud of doing what is expected of them. They are responsible to the community in an ultimate sense in that they are responsible to defend it with their lives. There is something manly in this."

"American men are never teased as men," she continues. "They ran away from an unpopular war. Now, one is beginning to hear echoes as to how running away affected these men — not those who went to jail for what they believed in, but those who dodged the draft by feigning mental illness or queerness."

Not only the Vietnam War but perhaps, even more so, the sexual revolution has emasculated the American male, she says.

"Something," she insists, "has gone cockeyed in social-sexual relations. Young women in the U.S. are on the upsurge. All the energy and vitality are on their side. On the other hand, young men — the only word I can find to describe them is neurasthenic. They're sloaky, unmanned."

IMPLYING that the sexual revolution has taken away the primordial role of men as pursuer, Decter contends that "after age 16 young people go through one pseudo-marriage after another. They are rarely called upon to take responsibility. Sex is mechanical. Ambition is disparaged. Liberal parents have taught them to have 'higher values' than ambition."

"Shorn of all drives which generate energy and vitality, the most frequent complaint of young university men, next to the common cold, is impotence. Boys at 19 who should be at the peak of their energies are listless," she exclaims.

When I suggested that the Israeli side of things might not be as ideal as it looks, that male growth isn't necessarily materialism," she goes on. "It's based on the belief that there's endless possibility for making things better for everyone."

She expounds a credo so American in its optimism, and in its vision of social progress. And it is appropriate for the generation of Jews who benefited from it during the past 30 years. Will it suffice for the next 30 years? □

The lack of energy on the personal level is reflected in American national life as the "failure of nerve" in foreign policy, a retreat from American interests in face of an imperialistic Soviet Union.

"Carter was elected," says Decter, "not because of who he was but because of who he wasn't. Like Ford, he's an interregnum president."

"But I have faith," declares Decter, "that the American people can come through. The foreign policy establishment are the bankers, Wall Street, *The New York Times*, this is the new class — but there is still hope that the healthy instincts of the American people can surface."

There are political figures on the horizon, Decter believes, who could harness the powers of the American people and override the Establishment. Patrick Moynihan, she feels, could do this.

FOR MIDGE DECTER, who grew up in a community-oriented Zionist family in St. Paul, Minnesota, Zionism represents the Jewish imperative to live, and the "imperative to live" is the religion of the Jewish people.

"Three philosophical systems — Jewish socialism, Jewish orthodoxy and Zionism — competed for ascendancy at the beginning of the 20th century. Zionism," she asserts, "won out. Only Zionism proved that it could mobilize for the defence of the Jewish people threatened by the Holocaust and afterward."

Asserting life itself as the final goal, Decter brushes aside questions as to what religious and cultural direction Israel should take.

"After survival is assured we'll worry about the direction of the country, Israel," she says in good humored exasperation, "always seek some meaning beyond. They can't, to paraphrase Macleish's poem, let something 'be.' It has always to 'mean'."

Decter's vision is tied to living and improving life in the here-and-now. She observes with satisfaction the first signs of the waning of the sterility movement. Families are beginning to come back into style, she says. People are beginning to protest youth marauders instead of excusing them. The impulse to self-preservation is raising its head. Young women in their thirties are running off to have their own baby.

"Perhaps," she smiles, "the epidemic is beginning to end." Denying that the tendency to sterile alternate lifestyles is a necessary reaction to technology, Decter explains: "These young people were against economic growth. They might not have realized that's what they were fighting but it was. Now the epidemic has burnt itself out."

"The impulse to economic growth isn't necessarily materialism," she goes on. "It's based on the belief that there's endless possibility for making things better for everyone."

She expounds a credo so American in its optimism, and in its vision of social progress. And it is appropriate for the generation of Jews who benefited from it during the past 30 years. Will it suffice for the next 30 years? □

The manipulators

CAN YOU TRUST YOUR BANK? by Robert Heller and Norris Willatt. London, Weldenfeld and Nicolson. 298 pp. £7.50.

Joseph Morgenstern

described as "the fattest financial fugitive in the world."

Then there is the history of Charles Gregory "Bebe" Rebozo, confidant of President Richard Nixon, who used the Key Biscayne Florida bank as a laundering point for political donations made to Nixon. Rebozo was of Cuban descent and slowly rose up the ladder of riches. According to the description of the Rebozo-Nixon relationship, it was the former who arranged lucrative land deals for the President. Rebozo's bank was called the "biggest little bank in the U.S." When Nixon resigned from office, Rebozo dropped right out of the news, and the bank and

Rebozo "were lucky to escape with their skins."

THE CAST of characters includes Paul Erdman, whose first best-selling novel, *The Billion Dollar Killing*, was written in a jail in Basel, Switzerland. Under Erdman's management, the Basel subsidiary of the United California Bank accumulated losses in the order of \$68m. Erdman's bank lost its money through speculation in commodities, mainly in silver and cocoa, as well as in foreign-currency speculations. The UGB made good the losses, and the authors say that Erdman's autobiography would make a racy read under a title something like "How to Ruin a Bank and Stay in the Money."

Even the Swiss banking community experienced a rare moment of "horror and dismay." The Union Bank of Switzerland admitted losses of some \$40m. on foreign-exchange dealings. At one

The truce imposed by the Security Council remained in force at the end of July and the beginning of August, although the Arabs committed 25 major infringements and sniping was almost continuous in Jerusalem. Count Folke Bernadotte condemned the Jews for taking retaliatory action, as much as the Arabs for breaking the truce.

The Jerusalem Post was known as the Palestine Post until April 13, 1950.

August 5-11, 1948.

THIS FEATURE IS PRESENTED BY THE JERUSALEM POST AND BANK LEUMI LE-ISRAEL AS A SERVICE TO THE PUBLIC

EDITORIAL

Wednesday, August 11, 1948
At 5, 5105, Shawwal 6, 1367

Unequal truce

COUNT Bernadotte's night's rest in Jerusalem, where he told pressmen wistfully that 98 per cent of his time was being taken up with efforts to preserve the truce, must have been disturbed by the rattle of small arms and machine gun fire and the explosion of mortar shells. It is indeed time that, as he said, he should "get tough" about it. The Jews, too, to continue with colloquialisms, are getting fed up with the sniping, the delay in organizing the civilian convoys to Jerusalem, the hold up of the water supply, the inability to visit their holy places in the Old City despite Arab promises of weeks ago, despite what should be more effective, the decisions of the Mediator. Israel as a whole is suffering with growing impatience the intermittent attacks by the Egyptian forces in the Negev and the Fawzi irregulars in the North. It seems likely that escorted convoys will be able to move and the water to flow through Latrun in the next day or two, but not so much because of the U.N. observers' patient negotiations as because of the reinforcement given to the talks by the Israel army's threat to cut off the supplies of the Arab Legion at Latrun. In other words, teeth are being given to the Mediator's efforts. That this is being done by the Jews is in keeping with long experience in Palestine of duties being performed by them in default of others. The United Nations should have enforced the original Partition resolution when the Arab countries defied it, but the implementation was left to the Jews.

The Mediator's desire to localize warfare by prohibiting retaliatory action when the truce is breached is understandable, but in view of the growing number of instances of aggression by the Arabs during the cease-fire it works unfairly to the Jews. The defender is put at a disadvantage.

Bernadotte may ask more observers

JERUSALEM, Wednesday, August 11 — During his visit to Jerusalem yesterday, Count Bernadotte handed copies of the same letter to the Military Governor, Dr. Bernard Joseph, and the Commander of the Arab forces in the Old City, Lt.-Col. Abdullah el-Tel. The letter warned both sides against committing truce breaches and placed the responsibility for further firing on the Arab and Jewish authorities.

The complete text ran:

"The Arab and Jewish military authorities in Jerusalem are aware of the fact that in disregard of the truce ordered by the Security Council, sporadic firing by rifles, automatic weapons, mortars and guns has not ceased. It is impossible to believe that all this military activity is entirely attributable to irregulars. It is also impossible to consider that the command of regular forces is not in a position to put an end to such activities if it so desires."

As Mediator entrusted with the supervision of the execution of the truce, I must remind all Arab and Jewish authorities that they are responsible for applying in their respective areas the truce accepted by the Governments and authorities on which they depend.

Water will flow this week

JERUSALEM, WEDNESDAY Aug. 11. — Water will flow to Jerusalem through the pipe-line from Ras el Ein in a few days, it was announced by the Jerusalem Military Governor following his meeting with Count Bernadotte yesterday. Jewish engineers would be at the Latrun pumping station tomorrow and water would be pumped as soon as they made the necessary repairs.

Convoys on the Jerusalem-Tel Aviv highway would be checked just outside the pumping station, Colonel Bogley told a press conference in Jerusalem yesterday.

The 400 inhabitants of Buweira and Ajanjul, two villages in the Latrun sector, had now been



Russian envoy here

HAIFA, Monday, August 9. — Russian Envoy Extraordinary Plenipotentiary, M. Pavel Ivanovitch Yershov, and the 18 members of the Soviet Mission to Israel, awaited since Friday, arrived here this evening. After a brief reception at the Port, the delegation left for Tel Aviv by car.

When the ship Nahotka entered the harbour, the Red flag with the gold sickle and hammer was hoisted above the Port Manager's

Tel Aviv Tattle

The town is all agog over "The Voice of the Turtle," which is full of attractive sights, some of them so much so that the audience hardly knows how to contain its envy.

"I am not waiting for the final reply from the Trans-Jordan Government regarding the pumping of water to Jerusalem," Count Bernadotte stated.

The Latrun pumping station was in U.N. hands, he added, and once technical arrangements had been completed, the water would flow again.

The 400 villagers were not technically refugees, he added, as they had encamped themselves on hills just outside their villages.

The artist and society

Gil Goldfine

IT IS with a great deal of apprehension that one approaches the conceptual premise for the Tel Aviv Museum's current exhibit "Artist and Society, 1948-1978." Large and varied, the exhibits are devoted to examining the role of the Israeli artist in society in the first three decades of the state, his influence on the country's institutions and his ability to capture the local "climate."

With the exception of isolated experiences, like didactic Christian art or tribal ceremonial sculpture, the plastic arts have never created an atmosphere for social change, nor have they directly caused political reversals. Art tends to serve society, not master it. An artist concerned with social criticism is an observer of history. It is rare that, through his work, he can become the catalyst for civic consciousness.

Hogarth, Daumier, Beckmann, Rivera and Tumarlin, to mention only a few, have, in their own time and place, created ambitious pictorial comments related to specific environments. But like the Pop artists of the 60's and their Dada forefathers, their pronouncements lean towards journalistic commentary, documents about society. With signs and symbols related to psychology and behaviour they burrow into a field of problems without suggesting solutions. And rightfully so, for art should challenge, be a source of inspiration or irritation, form qualitative assessments; or be an unequivocal thing of beauty.

Picasso's "Guernica" is an acknowledged masterpiece of 20th century art. Its greatness lies not within the framework of its colossal narrative but with its fascinating pictorial invention and ingenious drawing, two major forces harmoniously forged to poignantly describe the human tragedy. Picasso's universal spirit gave birth to this brutal, yet eloquent message; and yet the painting, as a painting, had no effect whatever on the outcome of the Spanish Civil War. It did, however, influence the creative thinking of countless others.

When art begins to serve the community, giving credence to its mores and values, or acts as a political watchdog, it is transformed into a functional part of the system, an illustrative bureau, the classic example is the Socialist Realism that flourishes in the Soviet Union.



Uri Lifshitz: drawing in pencil, charcoal and oil pastel, one of a series of three of Moshe Dayan (from the "Art and Society" exhibition).

these words, one would expect to view a marvellous array of conscientious humanistic art. Instead, the show, broadly speaking, comes across as an artificial device engaged for the purpose of reshaping, and rehanging, a liberal cross-section of local talent. And since each artist is categorically clamped into a particular time capsule, quality suffers. It is often difficult to decide whether an artist has been included because of a particular work or because his philosophical attitude conformed to the exhibit's theme.

Sarah Breitberg, curator of "Artist and Society", has divided the 30-year span into four categories: "Realism of the '30s"; "Society Reflected in Pop Art (mid '60s, early '70s)"; "Diverse Trends ('70s)"; and "Society from a Naive Viewpoint." She attempts to clarify historical perspective (social, political and scientific) for each period by colouring its guidelines with paintings, sculptures, drawings and prints. In many instances her choice of work, like her choice of topics, seems arbitrary or misguided.

The exhibition's weakest points are at the extremes. While the central, more successful, Pop section delves into our local brand of the style, with an emphasis on media rather than subject, it only marginally attacks cultural bastions. Instead of starting with a flurry "Realism of the '30s" is a travesty of taste and Museum standards. Mediocre canvases by Moshe Gat and Yochanan Simon describe the harshness of urban life and by contrast, the enlightened kibbutz. They are followed by second-rate and third-rate pictures by Gershon Knipsel, Marcel Janco and Ruth Schloss, employing slick dramatic effects.



Komar and Melamid: oil paintings from the series: "Arise, World Leaders With Ear Cut Off" (Tel Aviv Museum).

IN HIS catalogue introduction to the Tel Aviv show, Marc Scheeps, Director of the Tel Aviv Museum, dutifully answers his own inflated rhetoric (regarding the presence of an extended family of artists who "care" about the State and who have been reacting with a critical eye and an "illuminated" brush ever since its establishment) by stating: "...without a doubt, outstanding artists working in a wide spectrum of styles (between '48 and '78) have supported the destiny of the Yishuv... Their work has annotated the successes and disappointments in our lives: wars, immigrant absorption, the kibbutz, the socialist idea, man versus modernism and the telecommunication age."

Entering the exhibit through

T.A. Museum fires a salvo

Post Art Editor

WHILE the Israel Museum is riding out the summer with large shows that opened in the spring (the wonderful "Script, Scroll and Book" show, the giant Piranesi exhibition and exhibits by a number of contemporary European and Israeli artists), the Tel Aviv Museum is humming with activity: a whole series of shows celebrating the history of art here and elsewhere will be on display between now and the end of the year.

The first is the "30+30" show, a selection of Israeli painting since its beginnings; the second "Artist-Society-Artist" (both reviewed in this section). At the end of next month the Museum will mount "20th Century Constructivism" from the famous McCrory Collection, which will be one of the most beautiful exhibitions ever to be seen here. The show traces the development of the Bauhaus, the De Stijl group, Concrete Art in Switzerland and then later geometric, kinetic, minimalist, optical and conceptual art. Featured are works by Malevich, Kandinsky, Mondrian, Van Doesburg, Albers and others; they will be seen until December 25.

"Art and design at Habimah" will open at the Helena Rubinstein Pavilion on October 7 and will present forgotten works by famous Israeli painters and designers. On November 14, the Museum will present "Herzl in Profile", a show of Herzl portraits in applied art, organized by Dan Ben Amotz and Dan Tartakower. Members of the public who own carpets, prints, medals, tapestries or anything else on which Herzl's likeness appears, are asked to contact the Tel Aviv Museum.

The beginning of next year will see a long overdue show here of "Art in America" which will cover painting, sculpture, architecture, graphics and films. It will be followed by an exhibition devoted to "Little Tel Aviv", within the framework of the city's 70th anniversary celebrations.

Other shows slated for early next year include a Malrowich retrospective; works and films by Benmi Efrat; the buildings of Erich Mendelsohn in Israel; a memorial show to Rudi Lehman; and "Artist's Choice" a show of other artists' work selected by artists themselves.

The early days of Herzl will be described in two lectures by Dr. Gideon Ofrat of the Hebrew University. The first will be given at the Tel Aviv Museum on August 14. A film on the early days of the school, made by Arie Mambush, will also be screened at the lecture.

ONE CAN find a fair degree of satisfaction in the show by seeking out individual pieces that speak up and hit the target.

A scathing triple portrait of a disintegrating Moshe Dayan by Uri Lifshitz is strong comment on that politician's personality. "Gold Fish" by Yair Garbus is an elaborate, information-packed esoteric triptych, in which the loosely handled brushwork and use of lettering and text pages directly echoes Raffi Lavie's bright, mixed-media panel, "4 Million", painted eight years before.

Michael Druks' photographic study "Punishment; to stand in the Corner" is indicative of his desire to concentrate on the conflict between the individual and society. Two show-stoppers are "Arise, World Leaders with Right Ear Cut Off" black, white and grey portraits of Van Gogh and filled with biting sarcasm and wit, by the team of Komar and Melamid, followed by Micha Ullman's large, enigmatic, earth installation.

Nine classic Tumarins are galloped around the gallery as if they were the strands that bind the package together. Bak represents the peoples' collective conscience with a string of melancholy drawings, and ceramicist Siona Shimshi transforms the average citizen into a standardized robot. All told: 125 works by 40 artists including Kadishman, Feingersh, Weinfeld, Bergner and Schechori.

The gallery foyer is hung with four large canvases by naive painters Gabriel Cohen and Moshe El-Natan. Their artistic innocence is marked by a grand sense of optimism, tinted with ideas of morality and goodwill. (Tel Aviv Museum). Through Sep. 11

RUTH OFEK-LAMBERG does coloured monotypes, serigraphs and oils. Her work is quite competent although at times a bit too chic: colours are pleasantly bright. Her monotypes, often have a touch of the fairy tale. The serigraphs are more spatially composed, an essential sometimes missing in the monotypes. Of the oils, "Grandmother" is the most ambitious, but the small "Nude in the Sea" also has its points.

This artist must be more decisive: for example, her harmonies can be too smooth, though "Blue Bird" has exactly the right minimum of contrast. (Ritz Gallery, Haifa). '79 Aug. 30

E. HARRIS

Round the galleries

CAROL HALBERSTADT is a recent immigrant from the U.S. and a graduate of Brandeis, who renders the hills surrounding Jerusalem in pastel. Her elegiac views display a feeling for mass and design; particularly effective is the economical way she handles a stand of trees, as in "28". Though she stops short of plein air realism, colour is fairly local and would benefit from consideration of the more direct, from the mere depiction of nature. (Engel Gallery, Khutot Hayotzer, J'lem). '79 Aug. 21.

MEIR RONNEN

"ART" PRINTS are 32 graphics donated by A. Braunwald, of Zurich, and N. Buchsbaum, of the Hague. The names best known are those of Appel, Lucrat and Matisse. The general trend is realist, e.g. Huggins' "Railway Station Hall", an etching indebted, for its construction, to Piero della Francesca. As for the woodcuts, humour marks Grieshaber's "The Artist"; the lists include Caruso's "Rose Maker" and a blue cut, the one by Vries's "Interior". The quanta include Mumprecht's "Still Life", where colour and contours together carve out the motifs. (Museum of Modern Art, Haifa).

NEW ACQUISITIONS at the Haifa Museum comprise 19 paintings, reinforced by some of the sculpture from the ground floor show. The most striking of the new exhibits upstairs in Lifshitz's "Ball, Cube, Grass." Minimalism, even if called conceptualism in the case of Neutsein, predominates, much of it interesting in colour, like Gross's oil, "Summer Fields", sharply divided into brown and yellow. Sahet's charming embossed silver waves, contrast with Peralt's more geometrically formulated grey-and-white acrylic. (Museum of Modern Art, Haifa).

FRIDAY, AUGUST 11, 1978

Israelis had a bank 46 years before there was an Israel.

yours since 1902

Bank Leumi בנק לאומי
LE-ISRAEL B.M. ישראלי בנק



هكذا من الاصل